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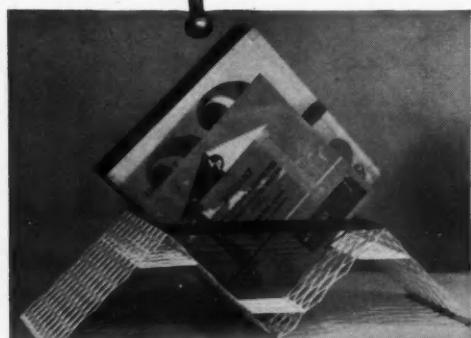
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Design

The 'Radio Show'^{*}

THE 'RADIO SHOW' AT EARLS COURT is one of the gayest, most publicised and certainly noisiest of London's annual exhibitions. Like the 'Motor Show' its appeal is to a wide and increasingly knowledgeable public. It must, in its technical aspects, satisfy an army of amateur experts - which it well succeeds in doing. But it is also a design exhibition in a broader sense, since, however independently radio and television sets may be retailed, they are very close to the furniture and home-furnishings trades. A radiogram and a T V console are large pieces of furniture that must dominate a room; their smaller cousins are also inescapable features of any furnishing scheme.

In the past it has seemed as if the manufacturers of these conventional necessities were taking their cue from the vulgar end of the furniture industry, swapping liverish veneers and piano polishes with the purveyors of cocktail cabinets and bag-press moulded sideboards. It seemed as if these younger industries had made a bee-line for all that was blatant and pretentious in an older industry which should have known better.

We can say these hard things now for, to judge from last month's 'Radio Show', the radio and television makers seem generally to have put these aberrations behind them. The pioneers of good design, still relatively among the smaller concerns, are again in the lead but even the giants are catching up. It is almost as if the manufacturers of T V sets have come to terms with their own special problems and have decided that honesty in design is the best policy, that camouflage and caricature offer no lasting solutions. We saw no Tudor sets this time, only a few distantly Sheraton and not so many jelly-moulded, though one pale-faced monster on splayed splints recalled the pitfalls of fashion.

The target today seems quite properly to be self-effacing simplicity of cabinet coupled with careful detailing of picture frames, controls and speaker panels. If there is still too much gloss and gloom for our taste in the surface finish of the average cabinet and too much walnut when so many other veneers are available, we welcome the general trend towards modesty of design in an industry with such a bright future. This problem remains, however - how to equate the increasing pressure for larger screens with the frequent evidence that quality of design in this industry is usually in inverse ratio to the size of set.

* A selection of exhibits from the 'Radio Show' is illustrated on page 49.

POINTS from the Triennale

CROSS-ROADS The tenth Triennale,* the microcosm of modern design, not surprisingly re-affirms the similarity in style between the products of Western countries. Most strikingly in furniture, particularly chairs, resemblances are also cropping up in printed fabrics, hand-thrown pottery, light fittings and even in that most native of products, blown glass. Who was first with each design solution now matters less than who wins through with his personality intact.

In the park near the centre of Milan stands the Palazzo dell' Arte, now filled with the displays of the Triennale. The entrance is unspectacular with sombre beige colourings, bas reliefs and a sculptured group. Bold patches of colour on ceilings and at the close of vistas provide excitement, as does the great Prampolini mural at the top of the staircase. Each surface is exploited; floors, walls, ceilings, treads and risers, all have decorative importance, often not co-ordinated with each other.

The ground floor is mainly for Italian work. It begins with textiles, ceramics, glass and metalwork ranged round bare scaffolding that supports model houses. The pieces look exclusive, experimental and costly, for the sake of the exhibition perhaps, but in the houses with architect-



One part of the unofficial British exhibit showing RACE furniture in an arrangement by Misha Black of DRU. The other section, displaying Hille furniture, was designed by Robin Day.

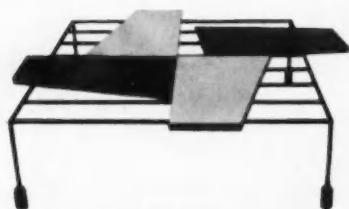
designed interiors a trend becomes assertive. It is for furniture of thick wooden structures, exposed and unsophisticated. Where wood is rejected for steel mesh there is the same delight in the cantilever, the poised mass and the engineering principles by which they are achieved. Elsewhere there is a large section devoted to building materials and in the park nine out of the twenty-one pavilions show new architectural structures. To cut across this insistence on architecture there are the brilliant Olivetti products or the strong, continuing purity of the Arteluce light fittings, where function still comes first.

Germany has the biggest section among the 'foreigners'; Scandinavia in a combined show comes next. Spain is there with jewellery and wrought-iron sculpture; Israel takes part for the first time with original work from painters and native craftsmen combined for small-scale industry. Great Britain is distinctively represented by Ernest Race and Robin Day, supported by Hille with several contributing firms. The section is small but the standard high. The U.S.A. is conspicuously absent, but the list of other countries is too long for this review. Alone Scandinavia stands out: Finland with a mature clarity; Norway warmer and experimental; Denmark

and Sweden as versatile as ever. The Triennale is, however, smaller than might be supposed.

To sum it up, there is an international style, with Italian work well to the fore. But the individuality of the modern Italian chair or table is not strong enough to hold its own: it needs too much support from its surroundings. As the Triennale is again this year an exhibition for architects, so the services of the 'interior architect' are implied as a necessity for every domestic interior. The preoccupation with construction and the striving after new forms are degenerating into a cleverness which rules out quantity production of standard pieces.

It would be ironical for the architect-inspired Modern Movement to end this way. In the 'twenties prototypes were made for mass-production: now they are made for their own sake. Is there too much designing, too little producing, and is Italy by nature in danger of coiling up in a spiral of obscure aesthetics? Scandinavia, Britain, the U.S.A. and Germany show more ability to recognise the importance of selling individual designs, good in themselves, not good for one exclusive interior scheme.



Modern Italian design appears to be disintegrating into separate elements. No longer an entity, this table, which is typical of advanced Italian thought, is a structure irregularly filled in: it demands the homogeneity of a modern interior composed of similar work and is intolerant of dissimilar or period styles. Designer: Luigi Fratino. Maker: Bianchi.

* Decima Triennale di Milano. Open until November 15.

THREE



VEHICLES



WANTED



E. G. M. Wilkes

As a controversial topic there is little to rival motor-car design, especially in the month of the 'Motor Show'. From criticising present trends Mr Wilkes moves on to argue the case for three new types of car

THE ACHIEVEMENTS of the British motor industry since the war have, of course, been considerable. Improved manufacturing techniques have resulted in an increasing number of cars that are mechanically very satisfactory. Performances are good, and in the more expensive sports-car class, outstandingly so. Exports are high and dollar earnings impressive.

The danger lies in the complacency that impressive sales figures can cause. It must be realised that they are based on mechanical designs that for the most

part are completely orthodox, and on visual designs that are, with one or two exceptions, of a somewhat low standard. In short, the post war years have not shown much sign of initiative or leadership in matters of design.

Quite naturally, people who are aware of what the industry might achieve are severely critical of this lack of leadership. Although they admire the manufacturers' efforts in perfecting accepted standards of engine, transmission and suspension design, and in



obtaining cars where reliability and performance are taken for granted, they feel that this does not excuse the lack of imagination that is so often apparent.

There are, for example, certain types of small car and commercial vehicle where a compact, detachable, easily serviced engine-cum-front-wheel-drive unit would provide considerable advantages. Is such a thought as outrageous as the motor industry makes it appear, or is it a case of lack of confidence in anything out of the ordinary? Whatever the answer in this instance there can be no excuse in the case of body design. Here the poor appearances and inability to lead the world are due to two main causes: namely, too much messing about with old and new compromises when the most satisfactory basic body form has been evident for at least six years, and an inability to perfect that body form when it is employed.

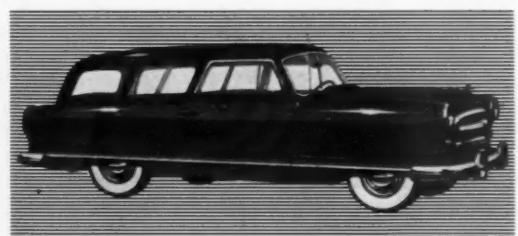
Possibly the best example of this perfection of an accepted standard is to be seen in the new Ford 'Anglia' and 'Prefect', which are still further improvements (in detail shaping and proportions) on the already very creditable 'Consul' and 'Zephyr'. They are really modern conceptions of a small car, not only with inter-axle seating and a large luggage boot all within an overall length of 12 ft 8 inches, but also with an elegance that equals any small car in the world and a sleekness that compares with the best-lookers in the history of the motor-car. That the motoring public appear to be liking the new small Fords without commenting on dollar-grin grilles, slab-sidedness, American styling, and all the other justifiable criticisms that have frightened more than one manufacturer to use out-of-date features instead,

ABOVE The Morris Minor 'Traveller's Car' employs conventional estate car features with a particularly attractive appearance. The appeal of this little car has drawn much favourable comment although the full possibilities of the small general-purpose vehicle have yet to be exploited.

BELOW A view of the Nash 'Rambler Cross Country' showing the extra space available compared with a normal saloon. At the same time, saloon car smartness is preserved.



BELOW The 'Greenbrier', another Nash 'Rambler' general-purpose vehicle, similar to the station wagon mentioned in the article.





ABOVE The MG 'Midget' still retains the original basic design that has made it one of the most popular sports cars of all time.



LEFT Although a more expensive sports car than the type under discussion, the Frazer Nash 'Mille Miglia' model shows how modern streamlined styling can produce a compact efficient appearance.

seems to confirm the industrial designer's belief that 'good modern' is just as easily appreciated as 'good old'. It is 'bad modern' that causes so much misunderstanding.

In the hope that such cars as the new Fords, the Bristol, the Minx 'Californian Coupé' and the Jenson Type 541 have started a better era in saloon car appearance, it may be of interest to see in what other fields we could achieve world-beaters.

For general purposes

The ideal general-purpose vehicle has still to appear but has been in the minds of many manufacturers, designers and motorists since the end of the war. The small saloon car, now that it has grown a sensible boot, is a very practical vehicle, but the added room of an estate car body within the same overall length is

considerable. To be a success it must have the same overall dimensions and cost no more than the saloon, and it must be designed for quantity production and world-wide servicing. Above all, it must aim at saloon car standards of smartness and comfort. Given this smartness (such as can be seen in the Nash 'Rambler' station wagon), a great many people would be quick to appreciate the enormous advantage of a general-purpose vehicle in its ability to cope with awkward loads with the minimum of trouble and inconvenience. On shopping expeditions, family picnics or camping, with farmers or with sportsmen, the general-purpose type of vehicle is far more sensible than a saloon.

The drawback of present-day utilities and estate cars is that they are either vans with windows or saloon cars with out-of-date coachbuilt conversions not suitable to mass-production, and not particularly smart. Most of them have commercial vehicle

standards of trim, fittings and finish. To be a success the ideal general-purpose vehicle must be treated as an entirely new design problem. It is the sort of problem that might very well demand the type of front-wheel-drive unit mentioned earlier, with its ease of servicing and the opportunity of designing a much lower rear floor.

Very little has been done in this country to make estate cars look attractive. Even colour and trim schemes are usually unnecessarily drab, so that the owner is conscious of driving about in a glorified commercial vehicle. On the other hand, given a completely fresh approach to the problem and a resulting smart appearance there seems no reason why a new market could not be created.

For sporting

In the realms of the cheaper type of sports car there is considerable scope for the designer. There was a period when sports cars appeared to be slowly dying, but this is certainly not the case now. Admittedly the MG two-seater still enjoys a deserved popularity and will probably continue to do so for some while, but generally speaking the time for something really new and attractive is long overdue, and this essentially English market may well be lost to Continental designs.

There should be no difficulty in obtaining the desired performance from existing engines, but a more up-to-date chassis construction with a modern close-fitting streamlined body is a very different problem from the old style sports car. The successful shaping of this new body-style requires a subtlety of modelling not usually appreciated by the purely engineering designer. Probably for this reason far too many modern English sports cars (in the more expensive class) have an awkward, rather old-fashioned appearance.

Another market with considerable possibilities lies right at the bottom of the price scale—that of the three-wheeled miniature cars. The idea of the cheapest possible conveyance giving car-type seating and protection has occurred at regular intervals throughout the history of car design.

For cheapness

As with the motor scooter it is a market that must be developed by the sheer attractiveness of the product. Price is important and it must be well clear of the cheapest car, but sales appeal must come first. With-

out an attractive appearance, people will always tend to ridicule these tiny vehicles with disastrous results to the sales figures. Now, with the appearance of the Messerschmitt 'Cabin Scooter' in this country, it is certainly high time to take stock of the position. The English manufacturers, who were so early in the miniature-car field, and in an excellent position to lead the world, will have to look to their laurels in view of the many other interesting designs that already exist on the Continent.

The existing English miniature cars tend to copy big-car features too much, with consequent high price. The present small demand does not merit the expense of a fully toolled body, but until the miniature car attains the attractive appearance that only fully toolled panels can produce—whether in metal or fibreglass—then sales can hardly be expected to increase.

Given a manufacturer with the confidence and the means to produce pressed or moulded panels, then the policy of providing a vehicle that is one step up from the motor scooter would seem preferable to making the vehicle compete too closely with a car. As soon as the miniature car acquires a multi-cylinder engine, two doors, drop windows, a saloon roof, twin headlamps, and larger wheels, it is up against the second-hand car market. Thus the very considerable possibilities seem to lie in a smart, rather sporting, streamlined appearance, with two persons seated side by side behind a very fully shaped plastic screen to give as much protection as possible, and a small luggage space behind. Both the Bond and the A C models have ingenious and very simple answers to the engine and transmission problem, one with front engine and the other with a rear engine. The final sales appeal must depend on good colours, gay trim, and a tantalising array of useful extras. Because one would have to create widespread interest in the vehicles to start with, efficient publicity would be essential.

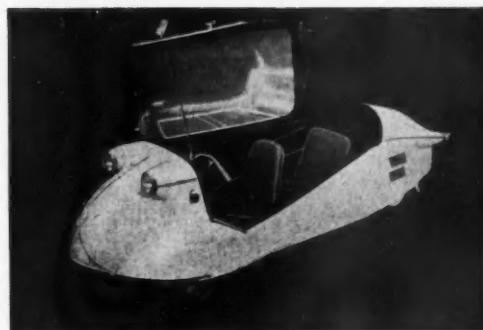
The rise to popularity of the motor scooter at a time when no one was really demanding them shows what can be done. The miniature car is a most interesting design problem with plenty of scope for ingenuity. In fact, hardly any two existing designs employ the same layout, and the fact that no one has yet produced a vehicle with a sufficiently good appearance to appeal widely and effectively leaves the field still open.

Thus, in the case of the small saloon and small sports car, the layout, alternative methods of construction and basic body-forms are all fairly well established and no major design upheaval is indicated

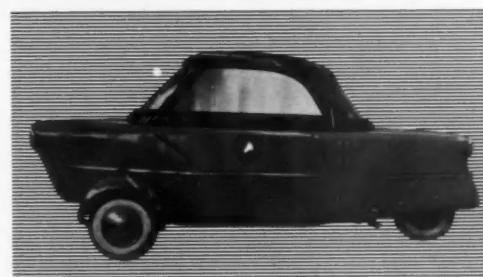


ABOVE Full credit must be given to the AC 'Petite' for including so many big-car features in so small a vehicle. However, such a policy encourages a direct comparison between a miniature car and a full-size car, which is unfortunate in view of the difficulty in obtaining a proportionally good appearance and low initial cost.

in the immediate future. However, many English cars are by no means up to date, and in others there is ample room for perfection of detail, especially panel-shaping, grille treatments, fascia designs, trim schemes and rear-lamp mountings. In the cases of the general-purpose vehicle and the miniature car, something entirely new may well be the answer. It certainly appears that a great deal more action is required on the part of the industry if present sales figures are to be backed, not merely by higher quantities at lower prices, but by undisputed leadership in the design of small cars in face of oversea competition.



ABOVE RIGHT The Bond 'Minicar'; another small three-wheeler with an ingenious mechanical layout and a body based on normal large-car practice.



RIGHT CENTRE As its name implies, the Messerschmitt 'Cabin Scooter' offers something entirely new and does not claim to be a motor-car. It is typical of the greater imagination apparent in Continental designs.

RIGHT The German 'Inter' is another small three-wheeler with a rear engine and a lifting cabin top. Although simulating car styling, it has a commendable degree of smartness.

Twenty years' contribution tho



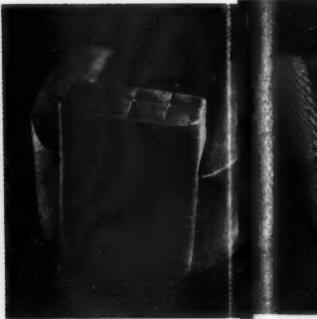
1935 H.K.'s first chair, 'Omikron', produced in collaboration with H. S. Jaretzki; fat and glossy but already more compact than many of its competitors.



1935 The 'Orion' settee, H.K.'s own design and one of a number ordered by Hayes Marshall of Fortnum and Mason. Note the advanced two-tone covering, also the recessing of the back cushions to lessen the apparent thickness.



1936 The 'Sunning', H.K.'s first legged chair with embryonic wings and rather thick, shapeless legs at the four corners.



1936 A chunky, horseshoe chair notable for its down-quilted back and recessed legs.

1938 The 'Viscount' winged armchair.

Paul Reilly

I CHOOSE THIS TIME TO WRITE THIS STORY because it is twenty years since Howard Keith made his first piece of upholstery, not a chair or a settee for which the initials H.K. are now famous, but an ingenious contraption called a 'One Turn Bed', a convertible day bed hurriedly designed in a cheap furnished room and ultimately made in a derelict car-body factory in Dorset. It was not a commercial success but it was a beginning. The next year H.K. produced his first chair with the help of an architect friend and thus started a family of chairs and settees that has done as much to popularise modern design in this country as any other name in furniture.

The last twenty years are also a good period over which to take stock because not for several generations have such changes in taste been witnessed. These changes can be detected almost step by step in H.K.'s designs - not that he regards himself as a designer (he claims no skill with his pencil) but rather as a self-taught master upholsterer interested primarily in

construction and comfort and only incidentally in line and form. This modesty is a nice conceit for few designers are so fastidious over detail or spend more time in perfecting a shape; it is not uncommon for twelve prototypes to be made in the H.K. factories before a model is released.

Howard Keith is not a fashionable man nor is his upholstery fashionable; it demands no special settings nor looks at home only in architecturally up-to-date surroundings. It is friendly, workaday and sociable. It has not been much publicised abroad though it sells well in the Commonwealth. It does not compete for headlines with Eames or Knoll. It is more conservative than Hille, less consciously designed perhaps than Race, but so far certainly more immediately and frequently imitated by trade competitors than are the more exciting productions of the well-known moderns. For this reason H.K.'s influence on our post-war furniture has been out of all proportion to his production. His chairs and settees have built, in innumerable British

Modern furniture



1938 The 'Effendi', an early winged suite with two features that H.K. has since developed — the recessed plinth to lighten the base (and to dodge heel kicks) and the double roll on the arm to reduce the apparent thickness.

1938 The 'Furka', forerunner of the popular 'Simplon' series. Note the tapes to give shape to the back, another much imitated feature.

1939 The first 'Simplon' was designed and made before the war; it came into production at the time of 'Britain Can Make It' (1946), for which it was selected.

1951 The 'Stelvio' chair was a more elegant version of the 'Simplon', with more flare and line; its recessed base gave it a tendency to tip forward and it was withdrawn.



1954 Back view of the new 'Viscount' chair. H.K. pays as much attention to the modelling of backs and arms as to the frontal appearance. Note the slight swelling of the arm-rest and the neat upholstered roll round the frame. The back cushion, apparently separate, is attached to the chair.



1952 In the same 'Simplon' family, this 'Pandora' settee now has several cousins.



1946 An H.K. prototype accepted for 'Britain Can Make It' - the first of a popular series of winged, legged chairs.



1952 The 'Clipper', typical of H.K.'s developed style. Note the tapered, slightly canted legs and the soft roll round arms and wings.

195...
with well-
and strong

homes, many small bridges between the new world and the old.

Because he belongs to no school (the German Bauhaus influenced him only as a user of furniture, for in those days he made his living in textiles) his furniture is not easily typed. Some of his wing chairs may have a modern Scandinavian character but he was already before the war experimenting with winged prototypes, thus reviving an old English tradition. If others may be thought too 'leggy' in the contemporary manner he can point to pre-war models that were also raised off the ground and he can offer an equal number of models that come down to the carpet. If some of his early pieces look chunky and bulky today, that was the weight required at the time. But whereas many rival upholsterers clung long to obesity, H.K. even before the war was slimming and lightening his shapes both actually and by cunning visual devices.

This process of refinement has been one of his four main objectives; he has successively reduced the actual and apparent weight of his models so that even his largest do not overcrowd a small home; they are shapely and elegant from all angles of vision.

His primary objective, as befits a master upholsterer, is comfort. In this he has not always been equally successful, some of his early post-war pieces being perhaps too tightly laced over their stuffing; but today - and I write from experience - through new forms of

suspension and cushioning an H.K. chair or settee is all that a lounger can ask.

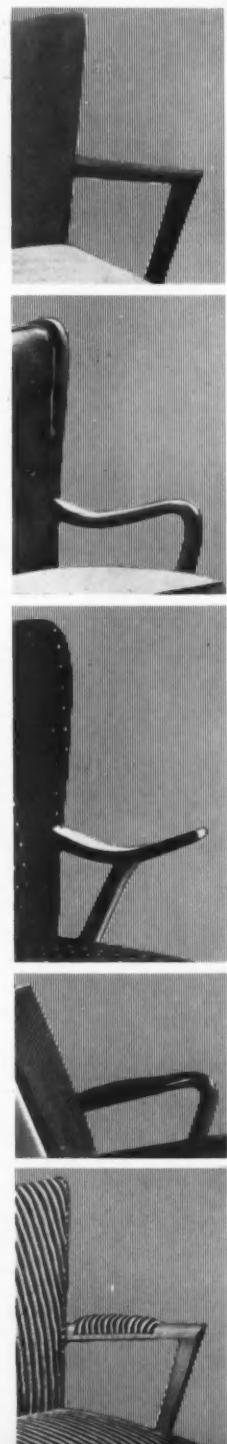
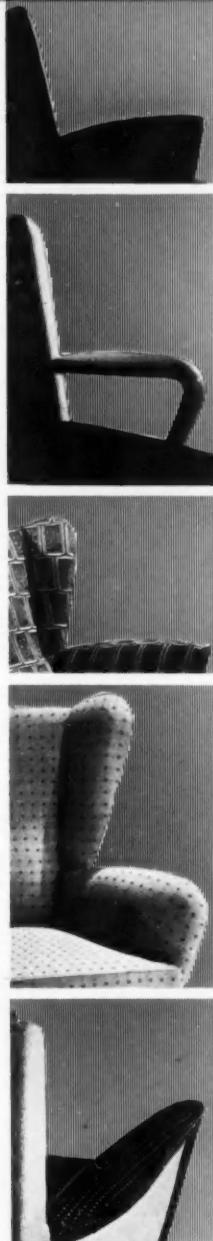
Another objective and perhaps his greatest contribution has been originality in cover materials. The story of modern progress in room furnishing could almost be written in terms of upholstery covers - the decline and fall of autumn tints, the slow demise of rusts and greens, the retreat of the old-fashioned moquettes and brocades and tapestries, the arrival of woven woollen cloths, of tweeds and suitings, and the exciting impact of bright colours and strong patterns. H.K. has been in the thick of this battle for the shop windows, introducing unconventional textures very early on and ever since seeking both at home and abroad new and interesting cloths for his covers. In this he works closely with his suppliers, developing their designs and encouraging them to new adventure by placing substantial orders. His collaboration with Tibor Reich has been particularly successful for both think along the same lines.

His final objective was equally far-sighted - namely the overthrow of the tyranny of the three-piece suite. H.K. was among the earliest of our manufacturers to vary sizes and silhouettes in a suite and to make and sell individual pieces; today the bulk of his trade is in pieces bought separately to suit the informality of modern living-rooms. He was, too, one of the earliest to introduce two tones into his modern upholstery,



195 The 'Cleo' occasional chair with well-modelled hardwood arms and strongly accented legs.

Some examples from the current H.K. range, showing the careful thought given to the proportion and modelling of the arms.



one material for back and base, another for the cushions - an innovation that needs all H.K.'s modesty to stay this side of vulgarity.

But H.K. - man and firm - is modest. There are no West End showrooms, no expensive promotion, no great factory, only scattered workshops and an office-cum-showroom in a back street off Hornsey Rise. From these unlikely sources has stemmed a strain of furniture that has greatly influenced the post-war domestic scene.

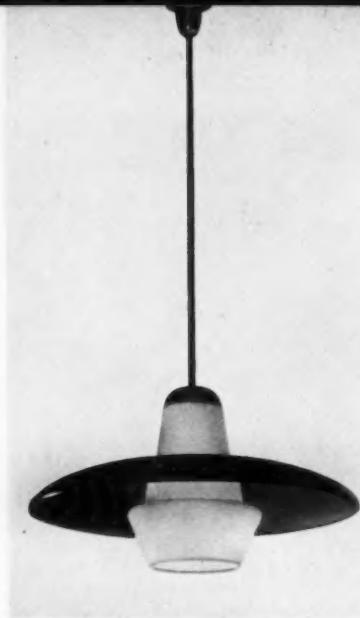
For once the story has nothing to do with modern architecture, functionalism or any intellectual attitudes but simply with the painstaking search for perfection by a self-made craftsman who has spent twenty years in the furniture industry learning how far he can press his own ideas and still stay solvent. It is a piece of luck for modern design when such a craftsman is also endowed with good taste and a contemporary eye.



Howard Keith

Review of Current Design

The items shown are up to the standard acceptable for 'Design Review', the illustrated record of current British products, to be seen at the London headquarters of the Council of Industrial Design.



ABOVE Pendant lighting fitting has a traditional lantern shape. The shade of satin opal glass supports the aluminium reflector which is finished blue-grey on top and white underneath. Metal cap and ceiling fixing are anodised gold or silver. Designer: J. M. Barnicot. Maker: Falk, Stadlemann & Co Ltd.

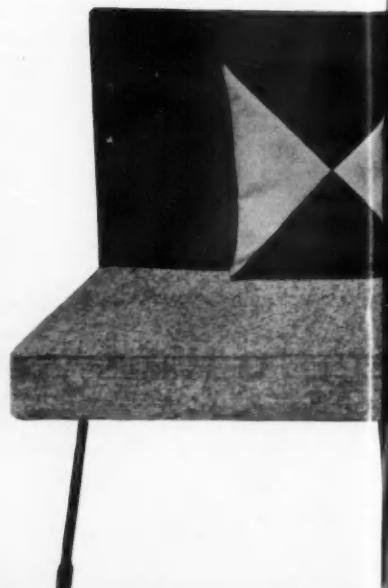
BELOW Storage cabinet for the small kitchen incorporates a metal bread-bin, cutlery drawer and egg-rack. Timber and plywood construction is refined in detailing and is finished in various colours. Designer: George Fejer. Maker: Hygona Cabinets Liverpool Ltd.



LEFT New 'Warwick' cooker has large oven, 'eye-level' grill with plate-ack each side and hinged hotplate to allow access to burners. Taps are on the front panel but the timer, though conveniently placed for operating, projects above the hotplate and could be knocked while removing pans. Various colour finishes are being introduced. Maker: Thomas de la Rue & Co Ltd.

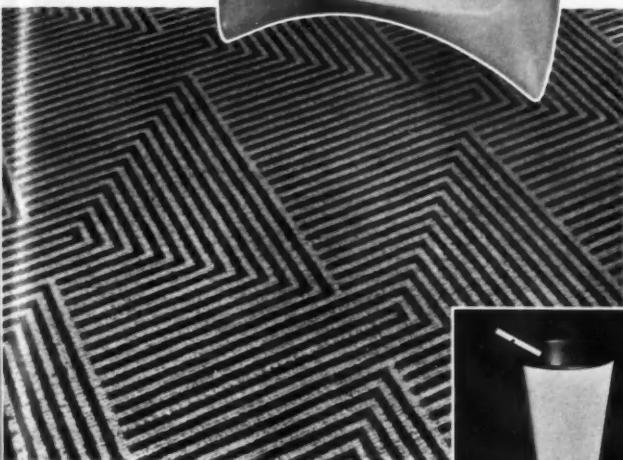
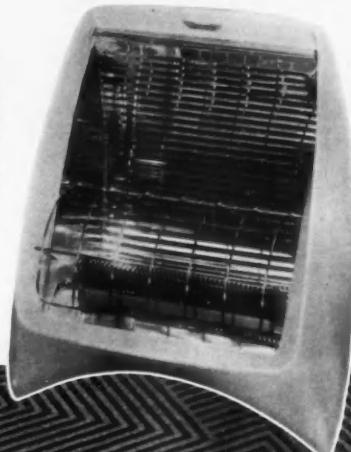


ABOVE Aluminium beauty box is elegant and subtle in shape with delicate colour finishes. Neat hinges and fastener are anodised aluminium and bottles are of polythene with gilding metal caps. Maker: Marris's Ltd.



BELOW Settee units show the influence of American designers in the crisp slab-like use of foam rubber on plywood for backs and seats supported on black, stove-enamelled, steel rod legs. The covering is a Donald Brother crash material. Designer: Terence Conran. Maker: Conran Furniture.

RIGHT Imaginative use of cast iron for the frame of this portable gas fire has resulted in a shape which is almost too fashionable in its allegiance to current trends in pottery figures and sculpture, and the cast of the peg leg. Finished in grey and cream vitreous enamel. Maker: Cannon Industries Ltd.



ABOVE Geometric-patterned Wilton carpet available in various colours. Closely spaced lines might produce a 'dazzle' effect which could be disturbing. Designer: W. Mitchell. Maker: T. Bond Worth & Sons Ltd.



ABOVE In contrast to many unsightly examples, this floor-standing ash-tray is refreshingly simple and is made of copper and aluminium stove-enamelled white, red, black, grey or yellow. Designer and maker: Bernard Schottlander.



ABOVE Delicately drawn leaf motifs form an elegant pattern which lies freely across the cup and 'quartic' shapes of the saucer and plate. Made of earthenware in green and brown. Designer: Peter Cave. Maker: Booths & Colcloughs Ltd.



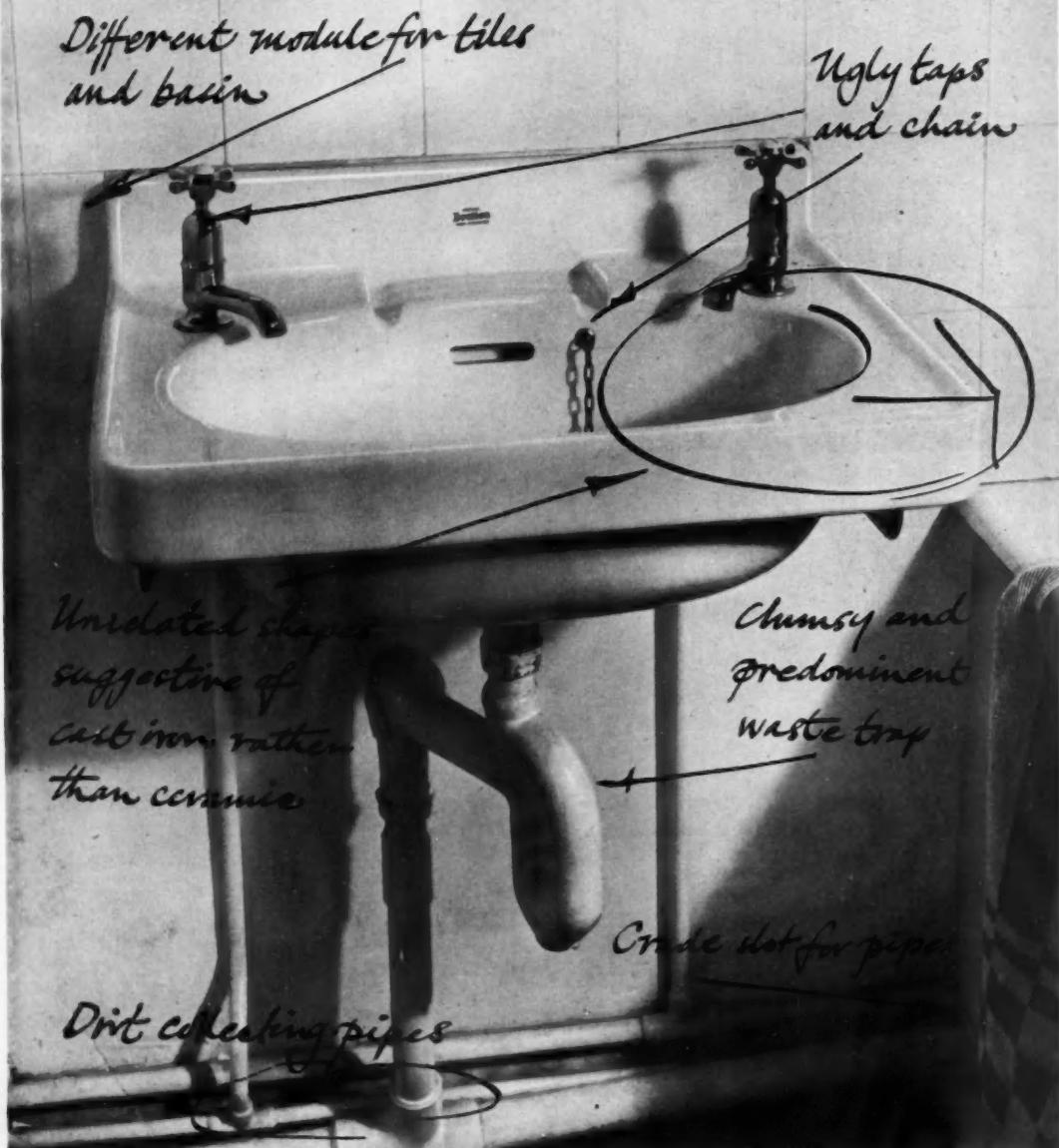
ABOVE Club bag made of golden-tan cowhide shows its link with a long tradition of excellence in the design and manufacture of British leather-work. Quality and finish are impressive. Maker: Parker Wakeling & Co Ltd.



ABOVE Record player - a simple and effective answer to the problem of cabinet design. Full use is made of the plastic moulded grille as the main decorative feature in contrast to the dark and light walnut veneers. Designer: Alan Bednall. Maker: Pam (Radio and Television) Ltd.

Towards better CERAMIC SANITARY WARE

J. Beresford-Evans



A lavatory basin in one of Croydon Borough Council's flats. Though a better than average appliance by modern standards (the soap-sinking is sensible and there is space to clean round the taps) there is hardly a

good thing to be said for it as an installed appliance. That the ceramic manufacturers' responsibility does not end with providing holes for taps and waste is clear from this illustration.

Manufacturers of ceramic sanitary ware have tended to forget the nature of the material with which they work. As a result, not only are many appliances themselves unsuitable in several respects, but when plumbed and fitted they are often chaotic in appearance. In this article Mr Beresford-Evans analyses the problem and discusses some recent developments which point to better standards of design for the future.

CERAMICS SHOULD LOGICALLY INCLUDE clay products of every kind, but we usually limit the meaning to equipment and utensils. In these comments I am most concerned with ceramic sanitary ware in domestic use. Thus lavatory basins, wcs and school equipment are included – for these are personal appliances – whilst working equipment such as wash-tubs and sinks are omitted.

Historically, sanitary ware design seems to have developed slowly and technical advances have been so slight as to make a thorough redesign of equipment unnecessary. Even the introduction of vitreous china to this country just before the war has had no visible effect on design. The efficiency of sanitary appliances depends very much upon the work done by other trades, notably brassfounders and plumbers, so that any study of the ceramic side ought also to consider the appearance and convenience of finished equipment that has been plumbed, fitted with brassware and fixed to its site.

Materials and methods

The majority of domestic lavatory basins used to be made of earthenware; sinks, and fitments for institu-

tions, were made of fireclay because of its toughness; domestic closets would be of either material. The present trend is for earthenware to be driven from all but the cheapest markets by vitreous china, a material that is impervious throughout its thickness. This is also being used to some extent for public works, although it is more fragile than fireclay. With the general rise in standards there is also an increased use of fireclay at the expense of earthenware. The manufacture of fireclay remains a specialised craft, but a factory used to earthenware can adapt itself to vitreous china.

Most wares are shaped by pouring the clay in liquid form, or by pumping it in semi-plastic form, into prepared plaster moulds. Water is absorbed by the plaster until the clay has become dense and stiff enough to hold its shape, when it can be removed from the mould and dried.

Both earthenware and vitreous china are given a first or biscuit firing, which leaves the earthenware body porous but fuses and vitrifies the china body so that it is non-absorbent. They are then covered with glaze and fired again to fuse the glaze on to the surface. Fireclay, on the other hand, is given an undercoating (engobe) and is covered with glaze whilst it is still

LEFT Lavatory basin designed to British Standards specifications. These specifications were evolved by associations of manufacturers in conjunction with certain government departments and technical institutions. The recommended shapes are geometric, do not therefore express the plastic quality of ceramic and are difficult to keep clean.

RIGHT The shape of this practical and elegant basin by Adams Ltd has been achieved by preserving the useful features of the British Standard (pitch between taps, overall dimensions, standards of workmanship) and by studiously ignoring the recommended shapes.





The official recommendation for lavatory basins for schools is hedged by saying "The drawings are to indicate types and dimensions only and do not purport to fix the details of the design". Such types with their angular shapes are best indicated as warnings of what not to do. The drawing is based on diagrams in BS/MOE 1: Sanitary Equipment for Schools (Fireclay).

Lavatory basin for schools designed by D. L. Medd, architect, for the Hertfordshire Education Authority. This is one of the most important pieces of sanitary ware of recent years and has influenced designs for other schools, hospitals and the domestic field. Inside of the bowl is overhanging to reduce splashing. Single tap is fitted as water is supplied at controlled temperature. Adamsez Ltd.

green from the mould. It is then given a single high-temperature firing. All ceramic work has to be designed to fairly coarse tolerances because of the shrinkage and distortion during firing. Fireclay is the most difficult of the materials to handle, but it is the only one that can be used for the very largest mouldings because of its comparative stiffness at high firing temperatures.

Form and colour

All these bodies are sensitive to sharp changes in curvature or thickness. They look very much alike in their finished states and it takes a good eye to see the slightly different texture of fireclay. It is usual, in earthenware and vitreous china wares, to use a hollow casting for the rims of lavatory basins and the like, in order to keep the section constant and to give an overall thickness for strength. Fireclay sections are usually solid, moderately thick and with generous curves.

Coloured wares are usually made from earthenware, even in the highest grades, for there has been more experience with coloured slips on earthenware bodies. One might expect to find difficulty in matching ceramic wares with vitreous enamelled cast-iron baths,

but most makers on both sides have a working arrangement, and the close matching of colour on two very different materials is creditable.

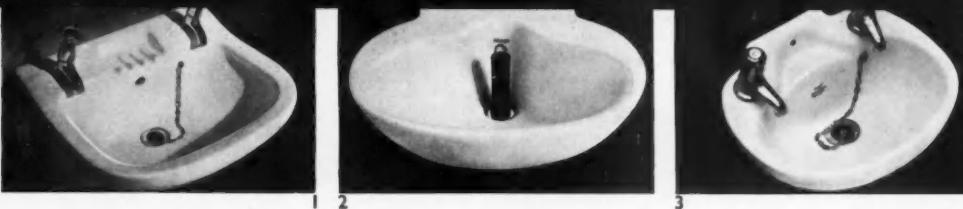
Plumbing and fittings

There is a trace of truth in the old jeer that 'the plumbing supports the appliance'. It will do much to steady a basin whose fixing to the wall may tend to work loose. The exposed basin bracket gave social place to tapered legs and to pedestals, and now the tendency is to shroud the brackets or, ideally, to corbel the basin. We can rightly say that this makes cleaning easier and better, but it is also a move in the direction of our technical aesthetic thought. I doubt very much if the one could have developed far without the other.

The growing use of copper for plumbing has made pipe-runs neater and easier to dispose but, whilst waste-fittings can be compact and not unsightly, the more evident taps lag behind because there is little sign of a real correspondence between the ceramic makers and the brassfounders. Few makers can run a foundry of their own and they usually rely upon the stock fittings made by the specialist foundries.

Taps are usually formed from hot brass pressings, a ram forming the hollow interior at the same time as it

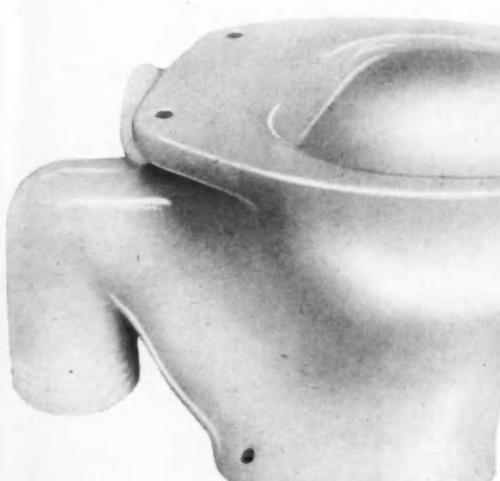
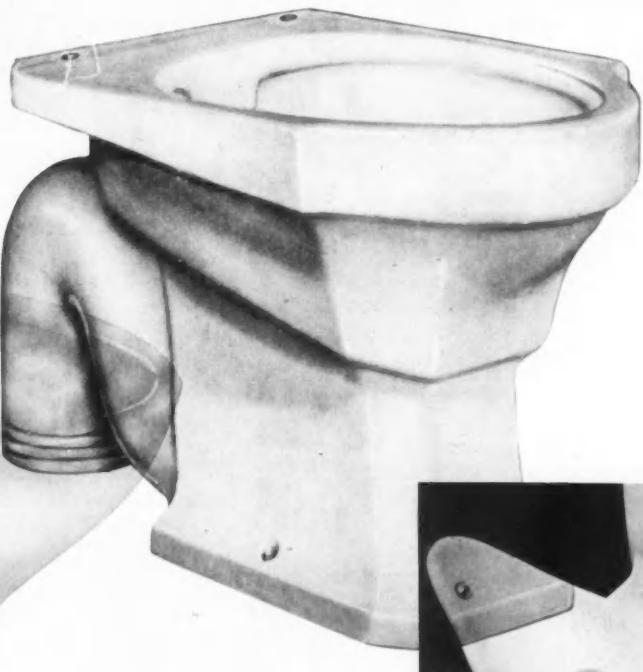
BELOW The Adamsez school basins are set on a bracket away from the wall.



1 A larger domestic version of the school basin with two taps. The fixing bracket is neater than in the school installations but the basin should be either away from the wall or set into the plaster and covered closely by the wall finish. Adamsez Ltd. **2** Surgeon's basin, in the same tradition as the school lavatory, is corbelled or built into the wall with a lug. The elbow-operated quarter-turn taps (not shown) which have their logical place on the wall, and the standing waste, allow the sweeping curves to be continued without interruption. Research into the design of these appliances has been carried out by the Nuffield Investigation into the Functions and Design of Hospitals. Adamsez Ltd. **3** Ward basin in the same family as the surgeon's lavatory. It is screwed flush against the wall, but can also be fixed by bracket or corbel to suit various types of wall construction. The non-percussive taps are appropriate.



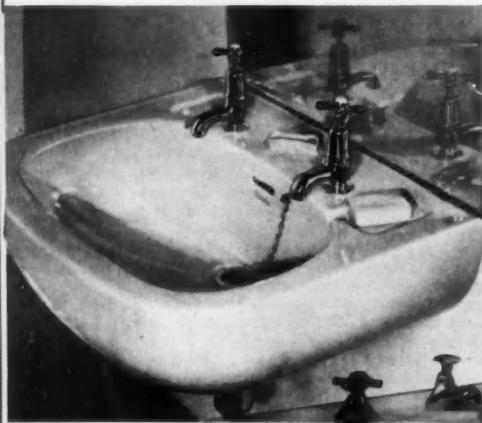
RIGHT An early attempt at a rimless wc. The absence of the inside rim allows the whole bowl to be visible for cleaning — a new technical concept in advance of its conventionally angular base. Adamsez Ltd.



ABOVE A development of the rimless wc for hospitals. This appliance, 15 inches high at the front and 14 inches at the back, expresses the quality of clay in its smooth and sensitively modelled shape. School sizes, 11 inches and 13 inches high, are also available. Note the absence of the usual projecting foot. Adamsez Ltd.

RIGHT The same team that made the school basin evolved this drinking-fountain and light urinal. On both there was little drawn design work, the drawing being used only to fix centres and the main principles. The shape was decided whilst building the clay model, so that the curves do not derive from the rigidity of geometric construction, but from direct contact with the material — the plastic clay being coaxed and pushed by hand. Adamsez Ltd.





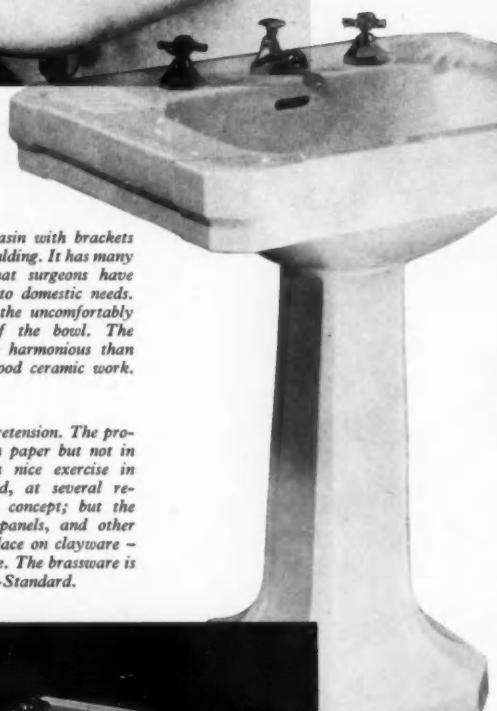
ABOVE Earthenware basin with brackets houred within the moulding. It has many of the good points that surgeons have equired, now applied to domestic needs. Its weakest feature is the uncomfortably massive front edge of the bowl. The standard taps are less harmonious than usual when fitted to good ceramic work. Shanks & Co Ltd.

RIGHT Dignity with pretension. The proportions are good - on paper but not in lay. The shape is a nice exercise in geometric form derived, at several removes, from a classic concept; but the teps, joggles, facets, panels, and other nrichments have no place on clayware - xcept to look expensive. The brassware is merely expensive. Ideal-Standard.



LEFT Modest and pleasant vitreous china basin. It would be better if the curve of the bowl were more related to the outside curves of the front and sides. Some of the details (soap-sinkings and radii at changes of curvature) are drawing-board solutions which do not succeed in the plastic form. The taps are unpretentious and comfortably sited on the basin. Shanks & Co Ltd.

RIGHT A shelf-back lavatory basin with taps and mixers housed on a self-draining area. The Canadian market, for which this is intended, prefers an overflow concealed inside the front edge, despite the visible blister left on the outside of the bowl. Quarter-turn taps and mixers are not liked by British water authorities. Twyfords Ltd.



forces the metal into the shape of the mould. The turned-down part of the spout may be bent after moulding, and the tap will be machined for threads and seatings. Although chromium plating is now comparatively cheap a surprisingly large proportion of the output of the trade is still in a brass finish.

Problems in tap design

The design of taps is still evolving from pieces of brass that formed the visible termination of supply pipes to fixtures that are integral with the ceramic ware, even if not directly borne upon it. Some of the best work is to be found in hospital equipment, with its quarter turn, elbow-operated taps, and also in sink mixers. Here the slight physical separation of the taps from the ceramic ware has made it possible for them to evolve as designs in their own right. Water authorities in this country are not sympathetic to fittings of this kind, otherwise there could be an interesting development of the mixer unit, mounted upon the wall above an unencumbered domestic basin.

That mixers are not an automatic solution to the problem of harmonising brasswork with ceramics can be seen in those bath fittings which look like early hand-microphone telephones. It is quite clear, moreover, that the ordinary pair of pillar taps, which are supplied with the ceramic ware for fitting on the basin,



are alien objects without visual congruity. They appear to be, as they are in fact, afterthoughts for whose accommodation the ceramic ware has conceded small flats and fitting holes. The taps on a modern gas cooker seem to belong to the main shape on which they are carried. In the water-tap industry, however, the history of development has been linked with the requirements of the many water authorities – requirements that were often capricious and seldom co-ordinated – so that brassware rated as first grade in one town might be totally unacceptable in the neighbouring one. By general agreement a compromise has now been made on the Ministry of Health recommendations (B S 1010) and from this the brassware trade ought to be able to do some serious design work.

We have a basic tap shape, simple if uninspired, which is easy to manufacture and will satisfy most water authorities, but which does not integrate with the ceramic ware. We also have a few 'luxury' fittings, notable for their massive flats and ostentation. The solution must be at the ordinary economic level, with brassfounders co-operating with ceramic makers to produce shapes which mutually harmonise. We need tap designs that, though clearly formed from metal, are able to take their prominent position – in association with hand movements – on moulded clay forms.

Trade practice

The customer, the person for whom the manufacturer makes, is not the user and seldom even a person, such as a builder, who is in direct contact with the user. The largest customers are merchants. Some of these – usually called sanitary engineers – can offer a large choice of goods, have considerable technical knowledge and will advise the eventual user. The other kind of a merchant is a stockist – an owner of a warehouse of builder's requisites.

Some merchants will carry lines having their own badge, so that the manufacturer's identity is unknown. Most merchants, big enough to run their own catalogues, will list the maker's type names, but will remain coy about the origin. A few manufacturers are also merchants.

A small builder will, as often as not, be so closely associated, in the course of his business, with one merchant that any choice he might have exercised becomes atrophied except in price and dimensions. The housewife or homeowner, therefore, needs more than average knowledge or persistence to have anything which is not in that merchant's current stock. Such a cycle, tending to deadlock and stagnation, is

kept healthy and fluid at some levels by a few manufacturers and merchants who are bold enough to look critically at their wares.

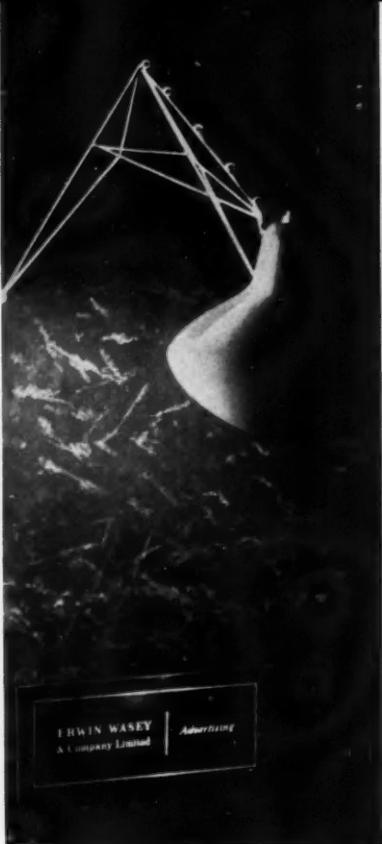
Specifying good designs

There is, however, another customer who, although not the user, stands as a kind of godfather to him. This is the man who specifies – architect, medical officer, and staff or consultant sanitary engineer. Such professional men have direct contact with the manufacturers, visit their works and know how the equipment is made. Their requirements are often large enough, or the needs for which they are responsible are acute enough, for them to encourage designs which need acknowledge no allegiance to the habits of the trade. It is to them, and to the few makers who have followed their lead, that we must look for designs which are better able to meet the users' needs.

A ward lavatory, designed in the late 'thirties by the architect for a Swiss hospital, became a commercial success as a domestic basin. A matron's request for a wc with a low seat and no flushing ring produced at first some shapes of fantastic ingenuity which, in a year or two, developed from a technical solution into a very good-looking form. Some surgeon's lavatory basins, which were not adaptations of sinks or domestic wash-hand-basins, proved logical and attractive in the domestic market.

Hertfordshire Education Authority, not being content with the Ministry of Education proposals for schools, evolved in 1949 a nearly foolproof design of basin for children. They then made a drinking-fountain and a urinal, both vigorous shapes, plastic in concept, light, and very comfortable to use. The details of these designs were decided by the architect and the works' modeller shaping the clay mock-ups between them.

This freedom from the tyranny of the drawing-board and the rigid model has caused several manufacturers recently to think of their design and development work in a new way. The brittle brilliance of so much that is on the market is probably due to the premium which is put on those qualities which glitter in the showroom. Standards of domestic design are facile also because the bathroom is too often idealised. Although merchants' reactions to the new work, originating from school and hospital needs, have been slow or negative, the domestic user has at last a chance of owning or using some ceramic fittings shaped for the jobs they have to do, and stating in their shapes that they are made from clay.



Gold on ebony nameplate in the entrance hall.



Redesigned offices for advertising

WHEN WALTER GRAEBNER left the Time and Life Organisation to become managing director and European director of Erwin Wasey Ltd in London, he brought with him – one would expect no less – a new design policy, inviting Henrion, whose work is particularly well known to readers of DESIGN, to become director of visual presentation. It would have been easy, and customary, to make this a superficial change, a new broom for old packs, smarter typography, fresher layouts. But Henrion's first charge was not with the commercial layout but the structural: Graebner invited him to work with Peter Miller, the architect, in remodelling the advertising agency's

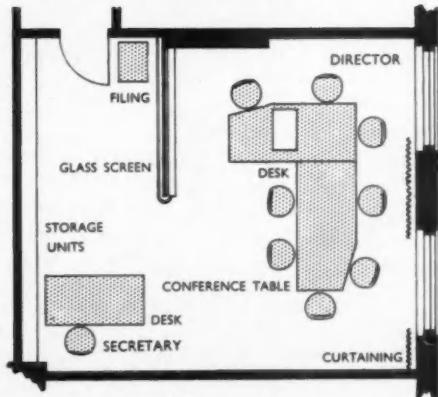
conference and executive offices so that the whole ship – if one may use the company's own emblem to describe it – should look to new horizons and every hand on board man the braces to bring her on to her new course. The effect is refreshing and unmistakable. Instead, to take a typical large agency, of the luxurious foyer leading off into a warren of indeterminate offices in which nothing is done to present the agency's work as other than a succession of jigs danced to the omnipotent client – "Our problem, as I see it, is to get across to the American public that fattening foods are non-fattening", to quote the ineffable NEW YORKER – one is led immediately from a modest reception



View and plan of office for the director of visual presentation. The curtains were designed by Henrion, woven by Tibor Ltd, and printed by Michael O'Connell.

room, in which the Conran and Day furniture and Peter Miller light fittings have been assembled with obvious care, into Henrion's presentation room, which itself sets the pace for any work created by the agency, since it is here that it will be shown and judged. An advertising agency's job is to preach: what it practises is not often so courageous and rewarding.

Henrion and Peter Miller have made a not very large room extraordinarily versatile. A screen of Chance's 'Spotlite' glass not only makes effective traffic control between the secretarial and conference divisions, but itself creates this division; giving the





Drawing-desk for the art department.



RIGHT and BELOW Office for the managing director.

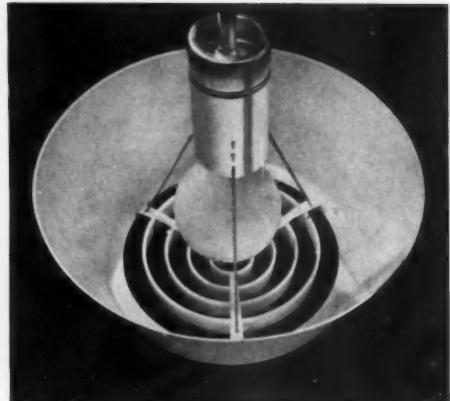
presentation director some privacy without shutting him off from his secretary, while placing the secretary in command both of the door and of the conference room as a whole. The boomerang desk, designed by Henrion and Miller, elegantly matched with Hansen chairs from Finmar, seats up to 12 people and gives an excellent view of the felted panels (two behind the director's chair: a complementary pair, which cannot be seen, at the near end of the table) on which large schemes of work are pinned. A ground-glass panel, lit from below, is set into the desk for looking at transparencies: two battens of spotlights, at right angles to each other, give an even brilliance to the walls or can form spots on particular exhibits.

Miller has treated the managing director's office with more reserve and less direct mechanics. Decorative maps — this agency operates all over the free world — are printed in reverse, and make quiet panels in what were once the bookshelves of a neo-classical library in this Park Lane flat. Robin Day's chairs, the most personal choice in this room, strike exactly the right note and give one the impression not only of how pleasant it would be to work in such an office with its wide view of the Park shimmering, as we saw it, on a summer's day, but that the owner of it is interested in something more than ephemeral campaigns and the speculative winning of accounts.





LEFT The louvred plastic diffuser is supported by three ball chains from a silver anodised lamp housing. The diffuser gives direct downward illumination within a cone of 90 degrees. RIGHT Three alternative key-hole slots are incorporated into the lamp housing to allow use of 100w, 150w or 200w lamps.



THE MERCHANT ADVENTURERS LTD

This lighting pendant, the 'Ventura 80', has been produced to satisfy the demand, in home and export markets, for inexpensive good quality fittings which are not merely shades. The problem for the designer, Paul Boissevain, has therefore been to develop a unit which can be mass-produced, which will be much cheaper than similar units available, and which at the same time will maintain comparable standards of detailing and finish. This has been achieved in a product, intended primarily for schools, which is remarkable for its simplicity and elegance.

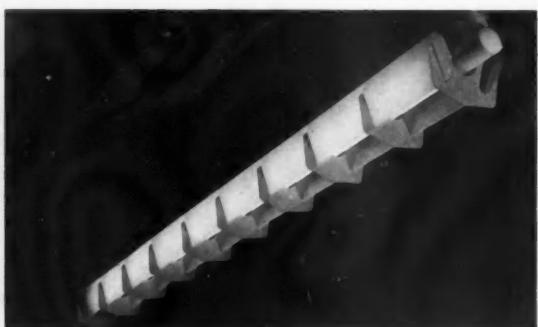
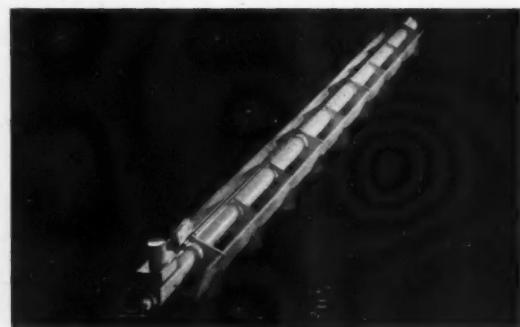
Two new

lighting fittings

LEFT The Building Research Station prototype seen from above. RIGHT The new model has a simplified lightweight supporting spine and end caps. The side panels are of PERSPEX and the firm is planning to produce the louvres in a range of colour finishes.

EKCO-ENSIGN ELECTRIC LTD

In a recent article on 'Ergonomics' we illustrated a fluorescent fitting developed at the Building Research Station as a result of the study of glare and contrast grading in fluorescent lighting (DESIGN June page 15). Now F. A. Hulcoop of Ekco-Ensign Electric Ltd has designed a production model based on these experiments. The simple construction makes use of coloured louvres which give an effect of warmth and lightness. A two-lamp version is being produced, 300 of which are being supplied for the new Customs Hall at London Airport.



CASE HISTORY



One of the midget-sized air gauges in use on a cylindrical grinding machine.

Precision gauges

John Gray

The wooden box cabinet in which the initial development of the air gauge took place.



AN AIR GAUGE which measures accurately to a few hundred-thousandths of an inch is among the recent technical achievements of Thomas Mercer Air Gauges, Ltd. Its design is the result of three years' arduous and, for a small undertaking, costly development of an idea taken up by the company in 1949. Now, after two years of commercial production, during which important markets for the gauge have been built up in Scandinavia, Belgium, Switzerland and other Continental countries, the manufacturer is planning to reassemble the components in a simpler, cheaper



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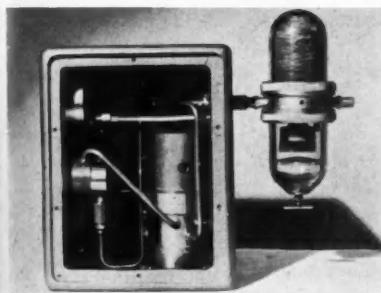
and more convenient design and to improve the colour, finish and general appearance of the product.

The history of this case falls therefore into two parts, the first being mainly technical. Foremost among the problems of development was the need to ensure that the essential feature of the gauge – accurate reading – should be repeatable without failure in an instrument manufactured in large numbers. The solution of this problem meant first designing a precision regulator that would effectively control the air pressure; then reducing friction within the pressure gauge in order to obtain an exact repetition of pressure measurement down to one-tenth of a pound if required; fitting a special needle valve type of control for precise zero adjustment; and finally substituting a variable for a fixed control orifice, which enables the instrument to be used with a complete range of measuring equipment and to measure dimensions ranging from less than one-tenth of an inch to more than 12 inches. In addition to these developments, the time of response was reduced from three seconds to less than one.

Alongside the technical tasks lay the problem of housing the gauge units, the controls, the precision regulator and the air-cleaner unit in a small, portable

cabinet. There was no difficulty, of course, in determining the basic shape. It is generally taken for granted in the world of instruments that the dial should be set on the front side of the cabinet, tilting upwards slightly for easy reading. The trouble lay in the arrangement of the various parts within the cabinet. In the current model the problem is only partly solved: the controls and parts for air supply are placed on the sides of the instrument and the air-cleaner, if it is the large, improved type, has to be outside the cabinet as in the illustration below left.

The firm's new prototype gauge, designed in conjunction with Scott-Ashford Associates Ltd, tries to solve these problems in a cabinet that is approximately one inch narrower than that in current production. The designers have set all dials and controls neatly at the front, leaving the bulk of the interior vacant for the larger components. A new air-cleaner unit has been designed which offers the same advantages as the existing one in a more compact form and which can be accommodated in the cabinet without difficulty. Both sides of the cabinet have been freed from knobs and dials so that two or more instruments can be placed together in a row, when necessary. At the same time the instrument has been lightened and production costs considerably reduced by welding the



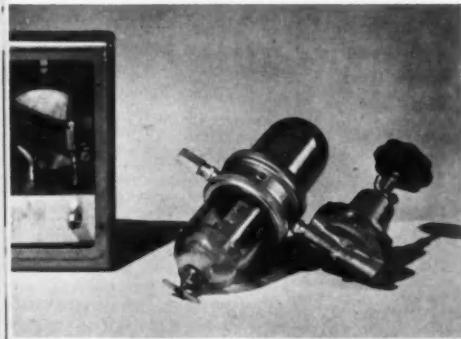
LEFT AND ABOVE The first commercial model currently on sale. Its dial, neat and easy to read as in all MERCER instruments, is marked in ten-thousandths of an inch. Note the disposition of control knobs and dials. The air cleaner is fixed to the side as it is too large to fit inside the cabinet. It can be placed apart from the instrument if desired.



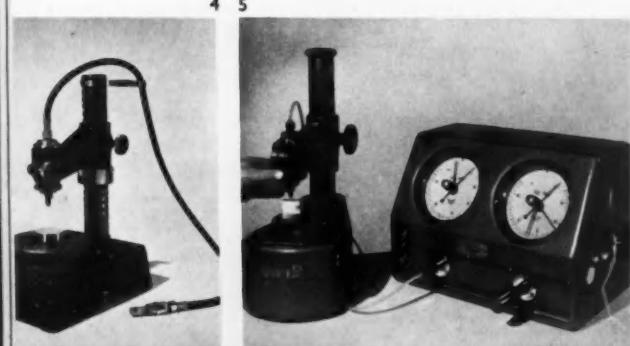
LEFT AND ABOVE The new prototype model in welded cabinet with anodised finish. It is slim and more dignified in shape and includes the redesigned trade mark. The concentration of controls at the front has solved the space problem with the help of a new air cleaner which will eventually be encased in a PERSPEX tube so that it can easily be examined when in position.



2 3



4 5



cabinet from metal pressings instead of casting it in one piece. The better appearance which has resulted from these functional developments has been further improved by finishing the metal in soft colours.

Since the instrument is extremely versatile, its commercial success has prompted a growing demand for measuring heads suited to a variety of purposes. To meet the demand the manufacturer is gradually developing a useful range of heads including pneumatic plug gauges, air-ring gauges, plunger units, gap gauges and air plugs. Many are designed for special purposes only; others meet more general needs. As they form an essential part of the equipment as sold to customers, the company has paid due attention to their design, considering both function and appearance. A particularly interesting example is illustrated below, 3

The current range includes single- and twin-dial units, multiple units constructed for special purposes and a precision comparator of new design which is used with the air gauge units and may incorporate one of the universal plunger units as a measuring head. A further addition to the range is planned – a midget-sized cabinet containing the standard equipment of the gauge and designed for the benefit of those customers who need to put their instruments in confined spaces such as ledges on machine tools. The reduction in size has been achieved, of course, only by removing the air cleaner from the cabinet once more and this time taking with it the precision pressure regulators.

For the time being the story must end here; but it is not yet complete. Some of the important technical and design problems have been overcome, and the success of the gauge has opened prospects of widening the range of high-precision equipment that goes with it. As time passes, it will be Mercer's objective to evolve a consistent design policy for the whole range.

1 and 2 The projected small-scale instrument with 4-inch instead of 6-inch dial. The instrument has a somewhat different design 'character' showing that the maker is still prepared to experiment with appearance. The limits of permissible error are set, not by adjustable hands as on the other models, but by marked circles on the PERSPEX which covers the dial in place of glass. The housing problem, however, must remain unsolved until small-scale precision regulators and air cleaners are designed which will fit inside the cabinet.

3 One of the many gauging elements: a three-jet type of air plug widely known in the factory as 'the torch'. Its handle is knurled for easy gripping.

4 The original prototype of the precision comparator – simple, efficient but lacking in colour and warmth.

5 The redesigned comparator, plugged into one-half of twin-dial unit. The instrument is for measuring small widths on the test bench. The polythene tubing will shortly be supplied in colours as well as white.



A Kitchen for WOMAN

A KITCHEN has been built for the 7,000,000 readers of WOMAN. They are to be served with regular colour features so that the paper's cookery editor can give realistic demonstrations of her ideas. The kitchen is a fully working unit on the top floor of Odhams Press periodical building in High Holborn. It includes two cookers, one each for gas and electric supply, as well as a refrigerator and other appliances. On three walls

are working surfaces with storage cabinets beneath.

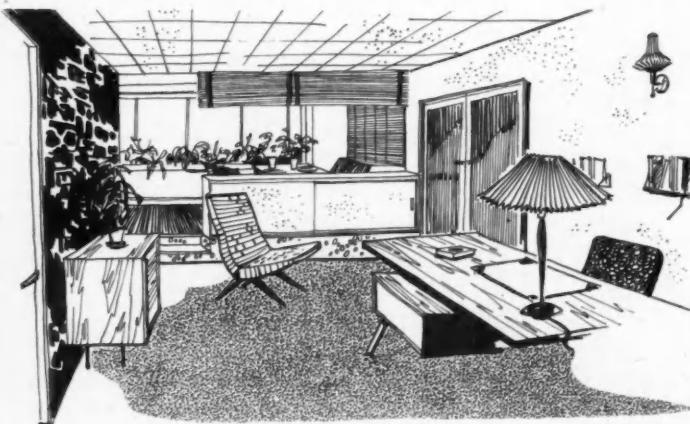
The architect, A. V. Pilley, who was selected from a list of designers submitted by the CoID, has designed the kitchen as a central feature. On one side is a reception and luncheon space, with a view into the kitchen; on the other there is the cookery editor's office (see below). The whole area has been designed specifically as a photographer's studio, which is

also suitable for general daily use by the cookery staff.

In answer to our questions Mary Grieve, editor of WOMAN, comments:

"We expect that many readers will pick up ideas and colour effects to adapt to their own requirements. But this is not designed as a kitchen for a private, small home. It is, essentially, a combination of journalistic office, photographic studio and fully functioning kitchen. Its interest lies in the fact that it is a modern development of a service department in the offices of a British woman's magazine."

"We should get adequate photographic freedom within the unit. Most of the photography will centre on the kitchen, and the half-wall allows the camera lens to roam freely over the working surfaces of the kitchen. There are interesting other angle shots also. For instance, the full length of the demonstration deck, cross-shots from the demonstration deck to the cookery editor's office, various angles across the lunching alcove. The wall surfaces offer good background variety, and are 'broken up' in a way which allows renewal of small sections at a time to give freshness to backgrounds."



Design: Number 70

A SELECTION FROM THE

100
GOOD
CATALOGUES
EXHIBITION

TO STIMULATE INTEREST in the design of British trade catalogues, the British Federation of Master Printers and the Council of Industrial Design invited printers, advertising agents and business advertisers to submit examples for an exhibition of '100 Good Catalogues'. The response was excellent; the judges had to view over 1,500 catalogues before making their selection. The hundred chosen as representing a good standard of design from the point of view of printing, layout and efficiency will be shown at the headquarters of the British Institute of Management, 8 Hill Street, London W1 from October 12-23. DESIGN records this interesting occasion by illustrating a selection of the successful entries. The exhibition, with display cases designed by Philip Fellows, will later tour provincial centres of industry.

THE JUDGES, under the chairmanship of William C. Thielé, chairman of the executive committee of the Incorporated Society of British Advertisers, were: Bernard Nicholls, managing director, C. Nicholls & Co Ltd, Manchester; Stuart Rose, print consultant to the Federation of British Industries; C. R. Simnett, managing director, the Baynard Press, London; Lewis Woudhuysen, chairman, the Typographical Group of the Society of Industrial Artists.



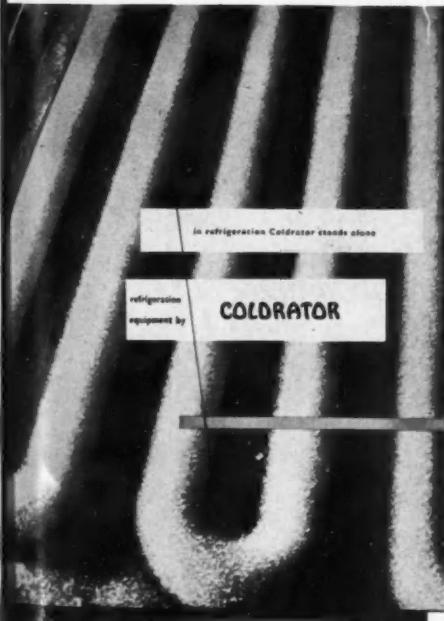
CLIENT Boosey & Hawkes Ltd
PRINTER Kenion Press Ltd, Slough
DESIGNER David Caplan
PROCESS Letterpress

CLIENT Marshall & Snelgrove
PRINTER The Chiswick Press, London
DESIGNER The Chiswick Press Studios
PROCESS Photo offset litho and letterpress

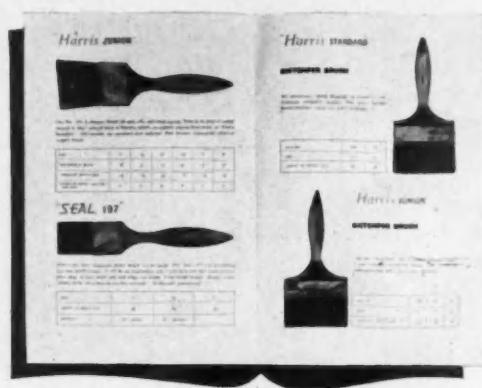


CLIENT In
PRINTER C
ADVERTISING
DESIGNER
PROCESS L

CLIENT Simpson (Piccadilly) Ltd
 PRINTER Keliher Hudson & Kearns Ltd,
 London
 ADVERTISING AGENT W. S. Crawford Ltd
 PROCESS Letterpress

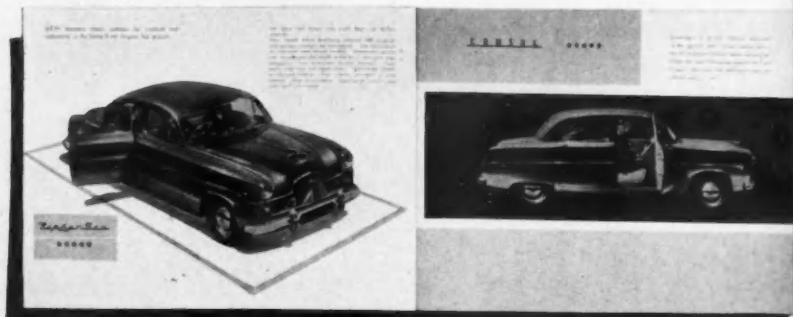


CLIENT International Refrigerator Co Ltd
 PRINTER C. F. Ince & Sons Ltd, London
 ADVERTISING AGENT Stuart Advertising Agency Ltd
 DESIGNER Stuart Advertising Agency in association with
 International Refrigerator Co
 PROCESS Letterpress

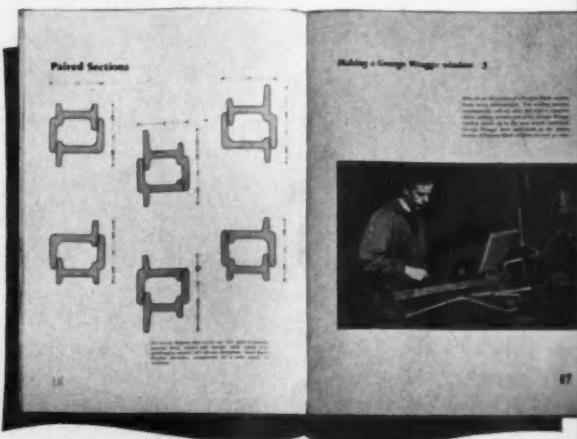


CLIENT L. G. Harris & Co Ltd
 PRINTER Broadwater Press Ltd, Welwyn Garden City
 ADVERTISING AGENT C. R. Casson Ltd
 DESIGNER Eric Ayers
 PROCESS Letterpress

CLIENT Ford Motor Co Ltd
 PRINTER Waterlow & Sons Ltd,
 London
 DESIGNER Ford Motor Co Ltd
 PROCESS Letterpress



CLIENT George Wragge Ltd
 PRINTER Fosh & Cross Ltd, London
 ADVERTISING AGENT Clifford Bloxham & Partners Ltd
 DESIGNER Clifford Bloxham & Partners Ltd
 PROCESS Letterpress



CLIENT Carnegie of Welwyn Ltd
PRINTER The Shoreditch Press, Hornsey
DESIGNER Alister Shand
PROCESS Letterpress

CLIENT The General Electric Co Ltd
PRINTER Henderson & Spalding Ltd, London
DESIGNER Cranston Publicity Art Ltd
PROCESS Comptex photo-litho. Text letterpress.



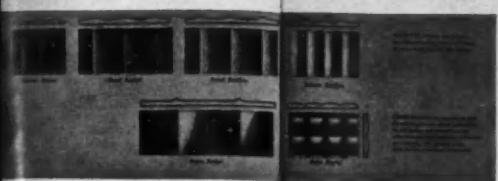
CLIENT *F. J. Edwards Ltd*
PRINTER *W. Caple & Co, Leicester*
DESIGNER *W. A. Friend*
PROCESS *Letterpress*



CLIENT Monsanto Chemicals Ltd
PRINTER The Curwen Press Ltd, London
DESIGNER The Curwen Press Ltd
PROCESS Letterpress

CLIENT *Accles & Pollock Ltd*
PRINTER *Crafton Press Ltd, Leicester*
ADVERTISING AGENT *T. Booth, Waddicor & Partners Ltd*
DESIGNER *T. Booth, Waddicor & Partners Ltd*
PROCESS *Letterpress*

The Range



CLIENT *Chance Bros Ltd*

PRINTER *Cradley Printing Ltd, Cradley Heath*
ADVERTISING AGENT *Cecil D. Notley Advertising Ltd*
DESIGNER *Cecil D. Notley Advertising Ltd*
PROCESS *Letterpress*



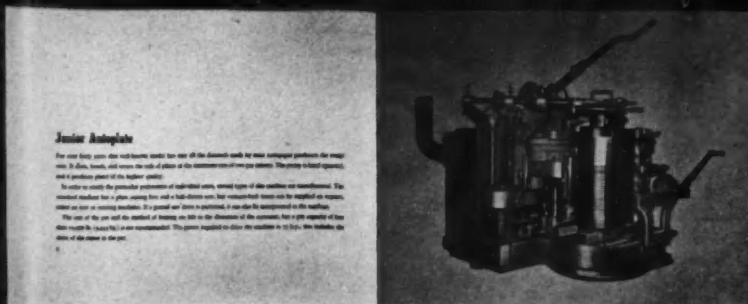
CLIENT *Moss Bros & Co Ltd*

PRINTER *Publicity Arts Ltd, London*
DESIGNER *Publicity Arts Ltd*
PROCESS *Letterpress*



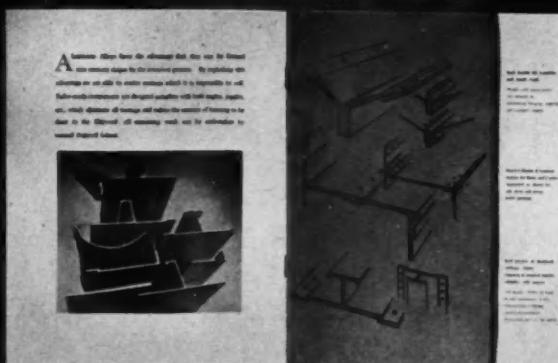
CLIENT *John Holroyd & Co Ltd*

PRINTER *Cloister Press Ltd, Manchester*
ADVERTISING AGENT *C. R. Casson & Co Ltd*
PROCESS *Letterpress*



CLIENT *Linotype & Machinery Ltd*

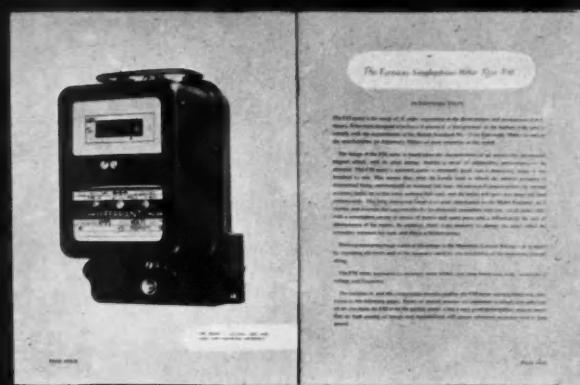
PRINTER *Linotype & Machinery Ltd, London*
DESIGNER *Donald Urquhart*
PROCESS *Letterpress*



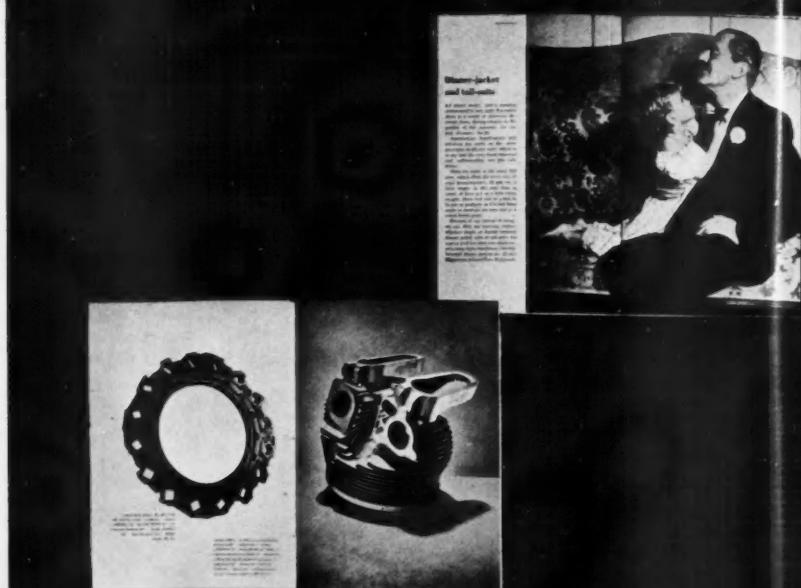
CLIENT *T I (Export) Ltd*

PRINTER *C. F. Ince & Sons Ltd, London*
ADVERTISING AGENT *T. Booth Waddicor & Partners Ltd*
DESIGNER *Hugh Bloy*
PROCESS *Letterpress*

CLIENT Ferranti Ltd
PRINTER Percy Lund Humphries & Co Ltd,
Bradford
DESIGNER Lund Humphries in collaboration
with Ferranti Ltd
PROCESS Letterpress



CLIENT *Aquascutum Ltd*
PRINTER *Oliver Burridge & Co Ltd, Crawley*
ADVERTISING AGENT *J. Walter Thompson Co Ltd*
DESIGNER *J. Walter Thompson Co Ltd*
PROCESS *Letterpress*

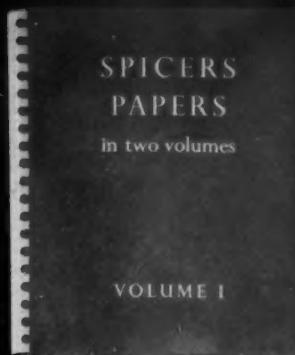
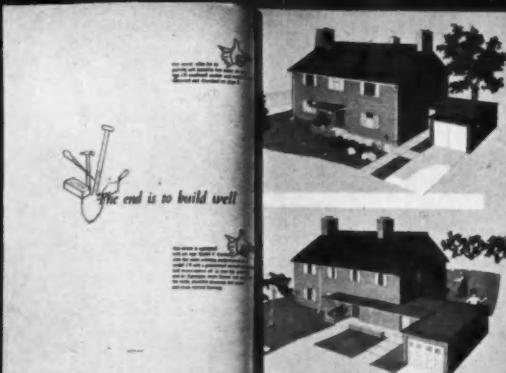


CLIENT *High Duty Alloys Ltd*
PRINTER *Brown, Knight and Truscott Ltd,
London*
ADVERTISING AGENT *Cecil D. Notley
Advertising Ltd*
DESIGNER *Cecil D. Notley Advertising Ltd*
PROCESS *Letterpress. Cover CELLOGLAS finish*



CLIENT *Roneo Ltd*
PRINTERS *Covers W. S. Cowell Ltd, Ipswich*
*Text of 'Filing Systems' Hudson & Son Ltd,
Birmingham*
'Partitioning' The Burns Press Ltd, London
*'Steel Desks' and 'Flexible Desking' Drydens
(Printers) Ltd, London*
ADVERTISING AGENT *T. Booth, Waddicor
& Partners Ltd*
DESIGNER *Hugh Bloy*
PROCESS *Covers photo-litho. Text letterpress*

CLIENT Aga Heat Ltd
PRINTER King & Jarrett Ltd, London
ADVERTISING AGENT Mather & Crowther Ltd
DESIGNER F. R. Aspinall
PROCESS Letterpress



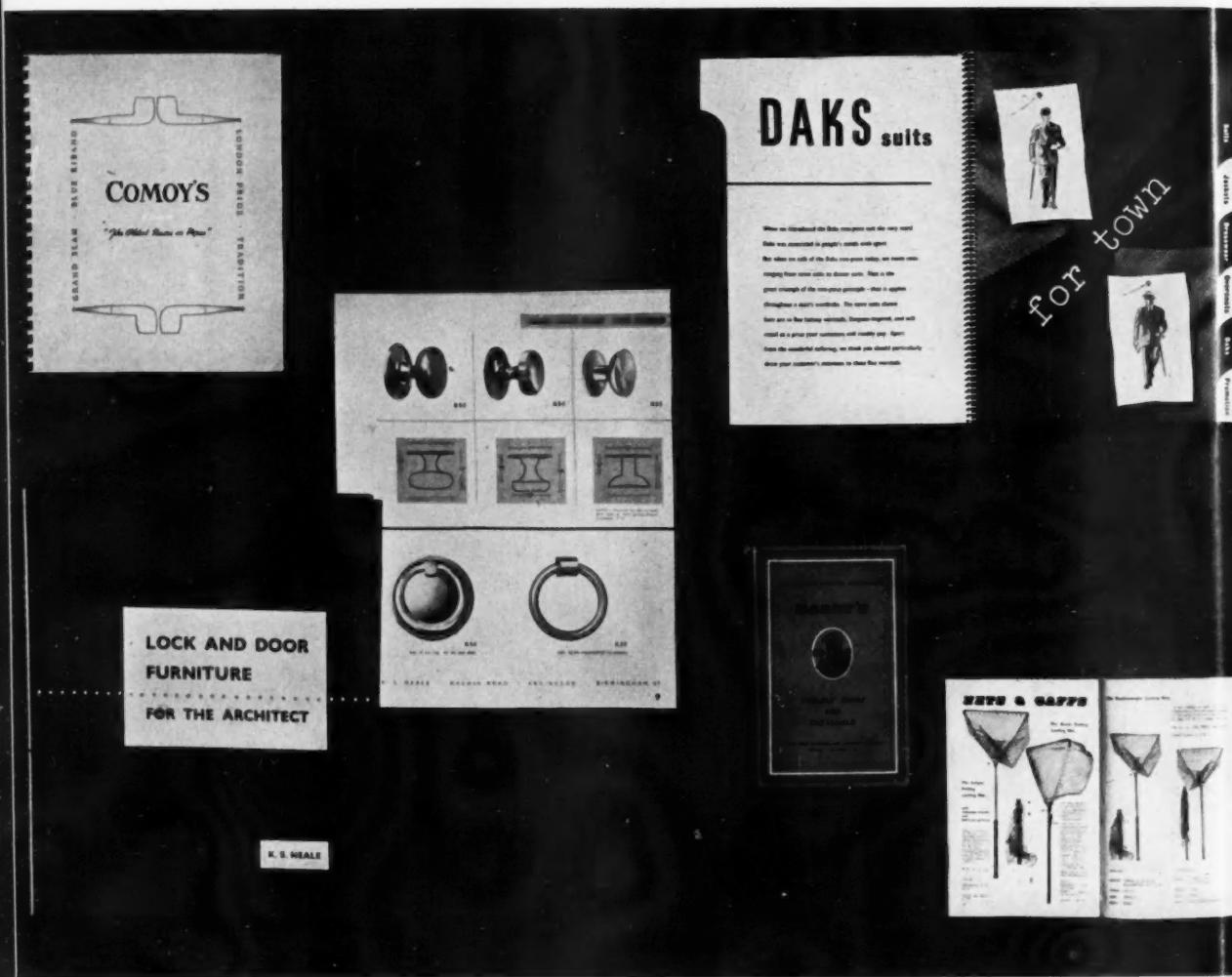
CLIENT Turbine Gears Ltd
PRINTER Tillotsons (Bolton) Ltd, Bolton
ADVERTISING AGENT Stowe & Bowden Ltd
DESIGNER Stowe & Bowden Ltd
PROCESS Letterpress

CLIENT Spicers Ltd
PRINTER F. W. Bull & Co Ltd, London
DESIGNER Spicers Advertising Department
PROCESS Letterpress

CLIENT
& Supp
PRINTER
London
ADVERT
Sons Lt
DESIGN
PROCESS

CLIENT *H. Comoy & Co Ltd*
PRINTER *Edwin Jones & Sons (London) Ltd, London*
DESIGNER *Peter Ray*
PROCESS *Cover offset litho. Text letterpress and litho*

CLIENT *S. Simpson Ltd*
PRINTER *Jarrold & Sons Ltd, Norwich*
ADVERTISING AGENT *W. S. Crawford Ltd*
DESIGNER *Ashley Havinden*
PROCESS *Photo offset litho*



CLIENT *K. S. Neale*
PRINTER *Drew & Hopwood Ltd,*
Birmingham
DESIGNER *Jan Blomberg*
PROCESS *Letterpress*

CLIENT *Hardy Bros (Alnwick) Ltd*
PRINTER *Doig Bros & Co Ltd, Newcastle upon Tyne*
ADVERTISING AGENT *Doig Advertising Ltd*
DESIGNER *Hardy Bros in conjunction with Doig Bros*
PROCESS *Letterpress*

CLIENT
PRINTER
DESIGN
PROCESS

CLIENT
PRINTER
Wisbech
DESIGN
PROCESS

CLIENT
PRINTER
Hunt Ba
Percy L
Sherval
W. S. C
Vincent
The Cur
Roberts
The Chis
Rampan
Roberts
DESIGNE
PROCESS
die stamp

CLIENT Siemens Electric Lamps

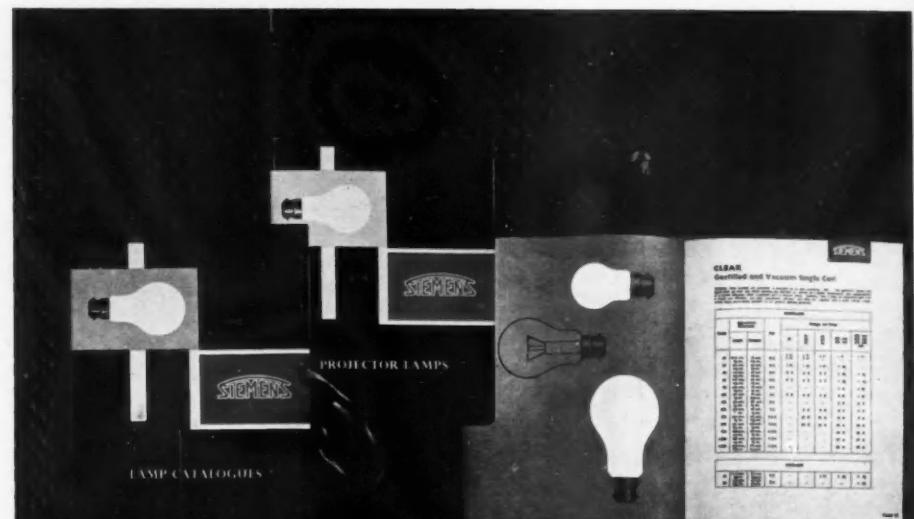
& Supplies Ltd

PRINTER Hazell Watson & Viney Ltd,
London

ADVERTISING AGENT Charles Barker &
Sons Ltd

DESIGNER C. C. Brady

PROCESS Offset litho



CLIENT Henry Hope & Sons Ltd

PRINTER The Curwen Press Ltd, London

DESIGNER S. E. Ware

PROCESS Cover offset litho. Text letterpress



CLIENT W. N. Froy & Sons Ltd

PRINTER Balding & Mansell Ltd,
Wisbech

DESIGNER Balding & Mansell Ltd
PROCESS Letterpress



CLIENT Grosvenor Chater Co Ltd

PRINTERS Benham & Co Ltd, Colchester

Hunt Barnard & Co Ltd, Aylesbury

Percy Lund Humphries & Co Ltd, Bradford

Sherval Press Ltd, London

W. S. Cowell Ltd, Ipswich

Vincent Brooks Day & Son Ltd, London

The Curwen Press Ltd, London

Roberts (John) Press Ltd, London

The Chiswick Press, London

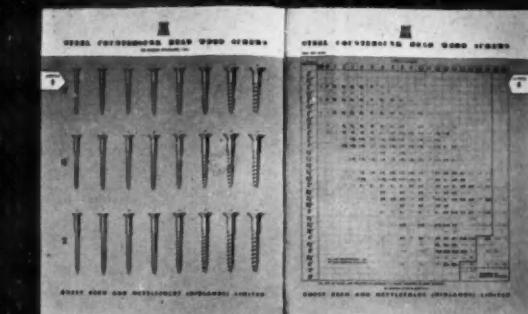
Rampant Lions Press, Cambridge

Roberts & Newton Ltd, London

DESIGNER Newman Neame Ltd

PROCESS Litho and letterpress. Cover, colour
die stamp. Title page, plain die stamp

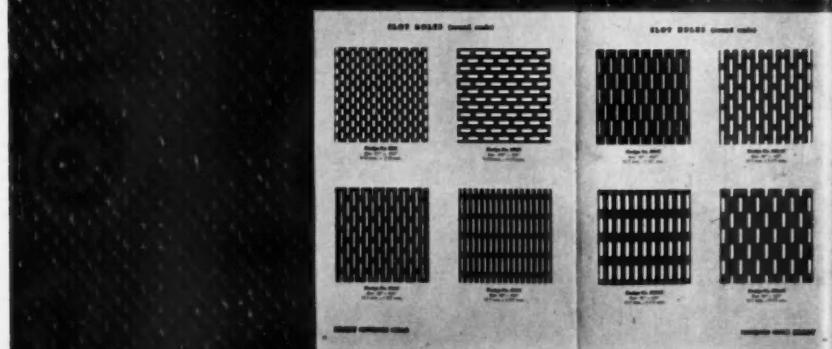
CLIENT Guest, Keen & Nettlefolds
(Midlands) Ltd
PRINTER Allday Ltd, Birmingham
DESIGNER Advertising Department, Guest,
Keen & Nettlefolds (Midlands) Ltd
PROCESS Photo offset litho



CLIENT High Duty Alloys Ltd
PRINTERS Cover and dust jacket, Graphic
Reproductions Ltd, London; text, Keliher
Hudson & Kearns Ltd, London
ADVERTISING AGENT Cecil D. Notley
Advertising Ltd
DESIGNER Richard Eaton
PROCESS Cover and dust jacket litho.
Text letterpress

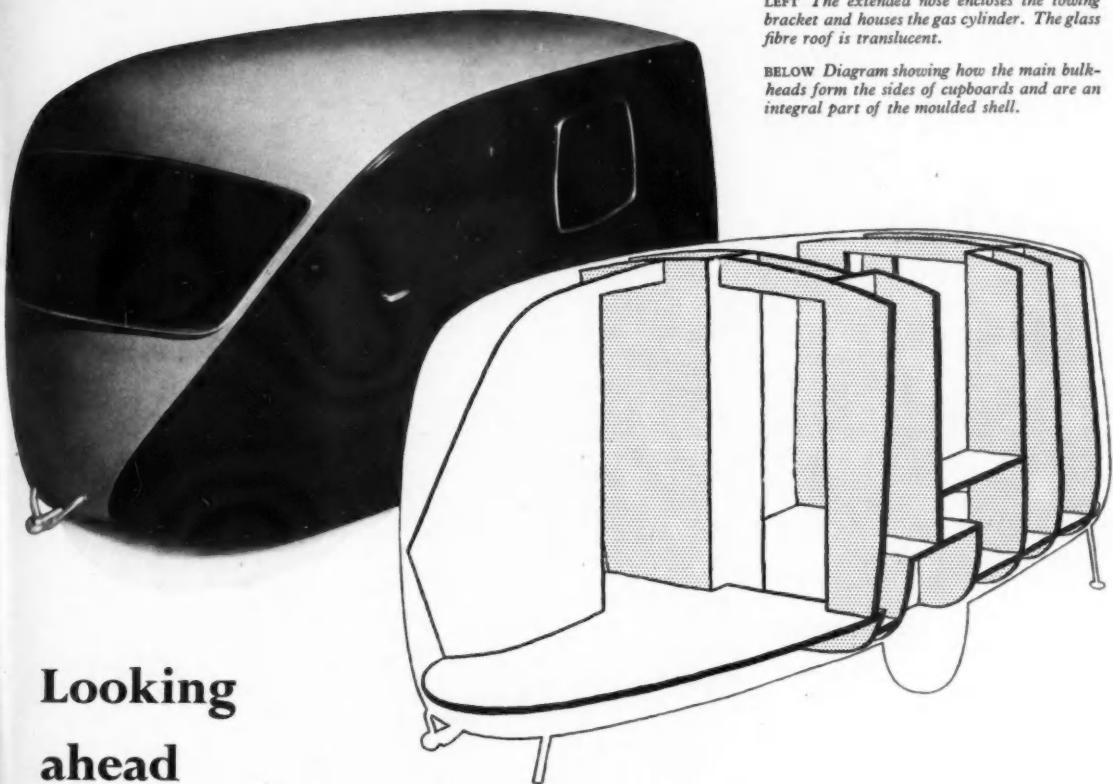


CLIENT F. Braby & Co Ltd
PRINTER Chorley & Pickersgill Ltd, Leeds
ADVERTISING AGENT Rooster Publicity Ltd
DESIGNER Rooster Publicity Ltd
PROCESS Letterpress



CLIENT Rotax Ltd
PRINTERS J. W. Ruddock & Sons Ltd, Lincoln
McCorquodale & Co Ltd, London
DESIGNER Publications Department, Rotax Ltd
PROCESS Letterpress





Looking ahead

THIS DESIGN for a four-berth trailer caravan formed part of a diploma project carried out by James Y. Johnstone, a qualified architect and graduate of the School of Wood, Metals and Plastics, Royal College of Art. Superficially the design appears to vary little from the conventional shapes of many commercial models. Its conception, however, is based on ideas which the caravan industry would consider to be revolutionary.

To experiment with new ideas is essential in a design student's training. It is not surprising, therefore, that the designer of this caravan chose one of the most modern of building materials for the construction of the shell—glass fibre reinforced plastic. Four basic mouldings, to be produced by the wet lay-up process on plaster or panel-beaten moulds, would be necessary. Internal bulk-

heads of glass fibre would form the sides of cupboards and supports for the floor and would be an integral part of the shell, thus giving great rigidity. Insulation of walls would be of foam rubber or foamed plastic cakes backing on leathercloth—a method as yet untried but worthy of investigation. The roof, of double-skin construction insulated by an air space, would take advantage of the natural translucency of the material to provide a soft light over the interior—hence the rather small windows.

An unusual feature of the design is the pointed nose which encloses as much of the towing bracket as possible. The inward-curving walls at this point, to allow motor-car and caravan to negotiate corners, are not wasteful of space as at first seems apparent, for the extended nose incorporates a compartment for the

LEFT The extended nose encloses the towing bracket and houses the gas cylinder. The glass fibre roof is translucent.

BETWEEN Diagram showing how the main bulkheads form the sides of cupboards and are an integral part of the moulded shell.

butane gas cylinder while the whole of the forward area is taken up with kitchen and toilet fittings.

Many other unusual and stimulating ideas are projected for this holiday caravan. It must be remembered, however, that the present cost of the material would preclude it from the competitive price range of existing production models. Also the design has been carried only to the plan and solid model stages. Much research would be needed before a full-scale prototype could be built and then much testing and modification before a production version could be planned. Though its conception is far ahead of any commercial models at present on the market, it is no idle dream. It is a convincing pointer to the type of experimental work which the industry itself should be carrying out.

J.E.B.

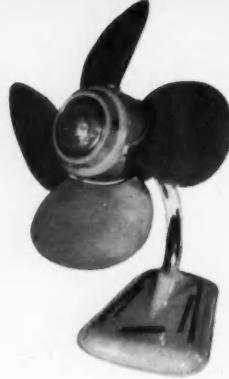
ITALY

Miscellaneous designs

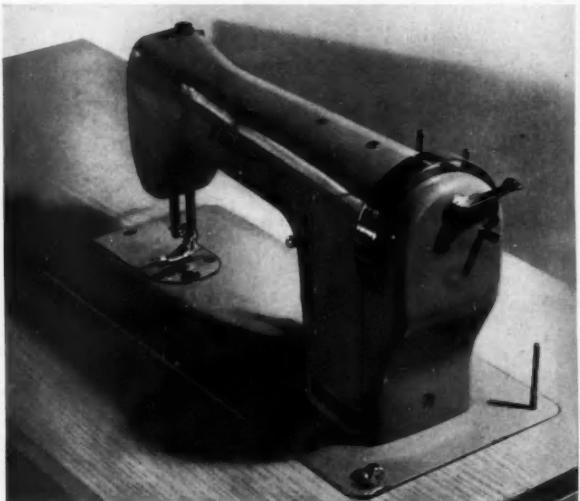
The tenth 'Triennale Exhibition', now being held in Milan, is attracting world-wide attention to the achievements of Italian industrial design. Some of the latest developments revealed at the exhibition are discussed on page 8. Here we show some examples of designs, currently produced in Italy, which have been sent to us during the past year by Litizia Ponti, DESIGN correspondent in Milan.



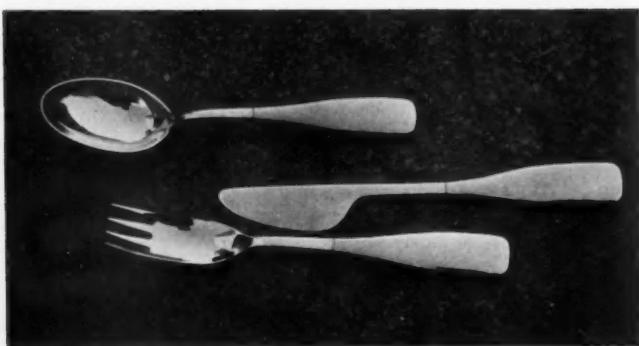
LEFT Swivel office chair designed by Mario Rinaldi for Ditta Rima. It has a clean modern appearance with metal parts finished in nickel chrome. The seat and back are formed plywood covered by a woven plastic cloth.



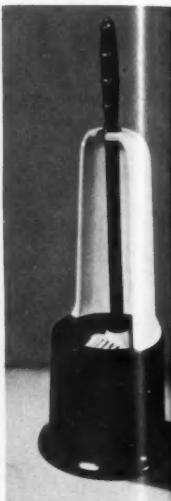
LEFT Electric table fan with rubber blades to reduce the danger of injury. But the shape is spoilt by the introduction of unnecessary chromium decoration. Made by Officine S. Giorgio S.P.A.



A modern electric sewing-machine designed by Gio Ponti for Officine Mecaniche Visa. Note the refined detailing which gives an efficient and workman-like appearance. The machine is finished in green.



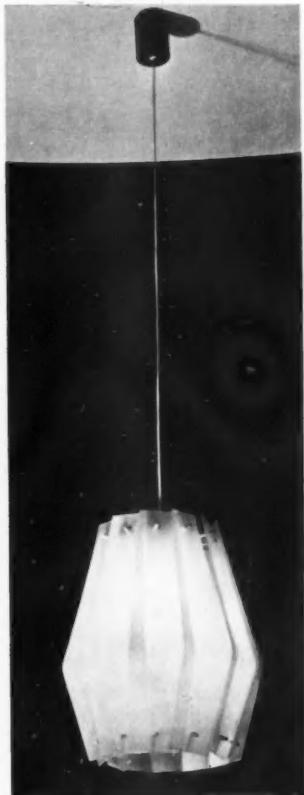
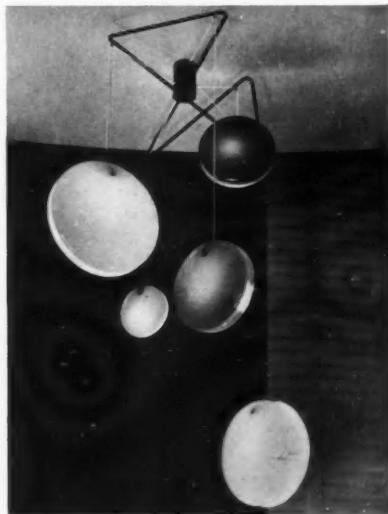
Flatware designed by Gio Ponti for La Societa Krupp. Note how the handles flow smoothly into the heads of each piece and are modelled to fit comfortably into the palm of the hand.



LEFT This candle holder could be easily modified by changing the shape of the holder and the candle itself.

New lighting fittings produced by Arteluce.

LEFT An unusual fitting made up of brass tubes stove-enamelled different colours.
BELOW LEFT Another unconventional design with shades made of cup-shaped plastic discs supported on an enamelled metal frame. BELOW A pendant with shade of opal PERSPEX strips arranged tangentially over a stove-enamelled metal frame.



LEFT This WC brush and holder could hardly be bettered in the simple, clearly defined shapes which look and are hygienic. The holder and brush handle are of moulded plastic, the brush head of moulded rubber. Supplied by Valbania Ltd.

BELOW Pressed plastic drawer-pulls designed and produced by Mario Ravasi. The standard shape can be produced in large numbers and is available in a variety of colours.



An unusual decorative treatment of glass but typical of the inventive genius of its designer and maker, Paolo Venini.

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D. M. PEARSON



W. SCHEJBAAL



P. J. FARRELL



J. W. COOPER



C. R. CHEETHAM



Designed and manufactured by five students

ONE OF THE MOST DIFFICULT of the problems which arise in the instruction of students who intend to enter the engineering industries as industrial designers is how to demonstrate, in sufficiently vivid terms, the searching demands made upon design by production planning departments.

A new approach to this problem was seen at the recent exhibition at the School of Industrial Design, L.C.C. Central School of Arts and Crafts, which was briefly referred to in the August issue. The principal theme of the exhibition was the illustrated

story of a typical light-engineering product, a hospital light fitting, from first conception to quantity production. However, it was also the story of the first year's work in the new course of instruction in production methods. This course required final-year students of industrial design to form a production committee under the chairmanship of the class instructor.

This student group was then responsible for piloting a manufacturing project through all its stages of design, detailing, planning, jig and tool design, and production. As far

as possible, actual commercial techniques were adopted. The amount of work entailed and the remarkable results achieved can be seen from the accompanying illustrations.

The objects of the exercise had been to demonstrate to students the effort that is required to carry a project into effect; to engender in them an appreciation of the tasks of other members of the industrial team; and to give them an opportunity of learning by experience the vital need for meticulousness in detail design. In all these aims the experiment was an undoubtedly success.

RIGHT DESIGN AND PLANNING: The full set of design drawings includes sketches, a rough scheme, an accurate general arrangement drawing, a schedule of parts, and separate detail drawings for each of fifteen components. Production planning required the preparation of 60 operation layouts, to control the manner in which the manufacturing processes were to take place, together with co-ordinating schedules.

LEFT THE FINISHED PRODUCT: Sprayed in a variety of cellulose finishes, the fitting was designed to sell at under £5. The calculated retail price on completion was £4 6s 4d.

JOHN WEEKS, Architect in Charge, Hospitals Project, The Nuffield Foundation, comments:

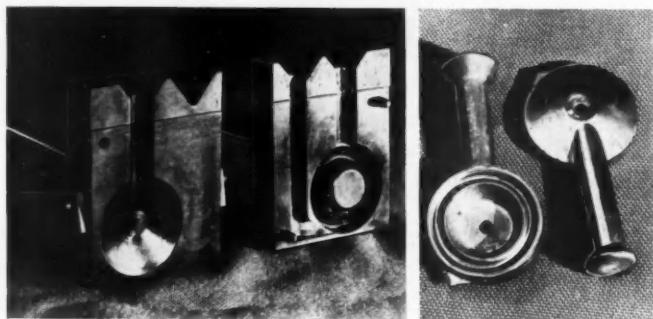
The requirements of a hospital bed-head lamp are that it should provide light for a patient to read by, that it should not disturb other patients and that it should be sufficiently robust to withstand constant and often rather rough usage. Two of these requirements are contradictory. The patient requires that the lamp should be extremely flexible so that he may light his book, no matter how he is lying in bed. On the other hand, he must not be able to shine light into other patients' eyes, since they may be trying to rest. The lamp designed in the School looks as if it will be quite flexible from the patient's point of view, but unless some restriction is put on the ball joint at the head, the light may disturb other patients.

In the choice of material for the shade, care should be taken that the surface brightness is not too great, since this also may be distracting to other patients. This lamp has one great advantage over many others that we have seen for it appears to be extremely easy to clean. The push-button switch may not be quite reliable enough. Patients who are bored have an astonishing ability to fiddle with things until they come to pieces.

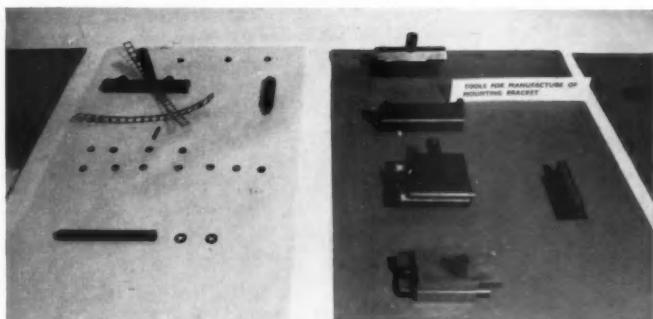
The next step is undoubtedly to have the lamp installed in a ward and see how it stands up to regular use.



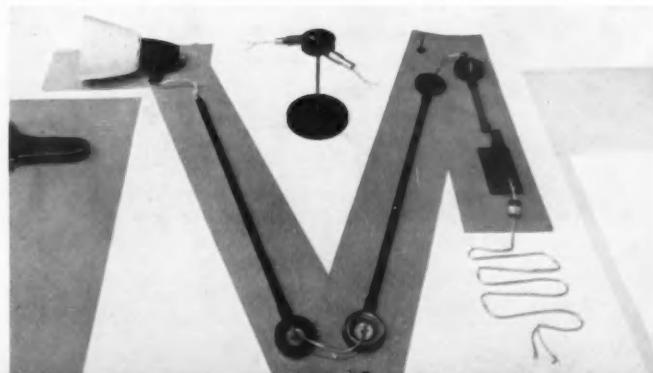
BETWEEN MANUFACTURE: The die which was designed and made by the students for the quantity production of the die-cast knuckle joint. Four die-castings are included in each assembled product.



BETWEEN MANUFACTURE: Press tools for the production of spring washers and fibre washers; and for the manufacture in four stages of the wall-mounting bracket.



BETWEEN ASSEMBLY: A dismantled fitting and a cutaway model showing the method of assembly. Full interchangeability is ensured by strict control of dimensional tolerances and by the use of jigs.



NEWS

Trade with Sweden

British business men have joined with Swedish importers to set up an Anglo-Swedish Chamber of Commerce to encourage more trade between the two countries in the face of growing competition from Germany and other European countries. The new Chamber of Commerce, with headquarters in Stockholm, was opened recently by the Rt Hon Sir David Eccles, MP, Minister of Works. The Federation of British Industries invited the Council of Industrial Design to plan the furnishing of the two rooms which form the British contribution and this was carried out for the CoID by Ward and Austin. Many British firms have supported the scheme by supplying gifts of furniture, furnishings and other accessories.

CoID furniture conference

A residential conference on furniture design, organised by the CoID, is to be held at the Compleat Angler Hotel, Marlow, Buckinghamshire, from October 25-27. The purpose of the conference, for directors and senior representatives of the retail furnishing trade, will be to take stock of the present design situation and to discuss likely future developments and their impact on retailing policy. Talks and discussions

will be held as well as visits to furniture factories at High Wycombe.

The inclusive charge for the course is £10 10s. Applications should be made to the Retail Section, CoID, Tilbury House, Petty France, London SW1.

Two show houses

The CoID has furnished its first show house in Northern Ireland. The house, with interior schemes selected and arranged by Joan Pattrick, formed the central feature of 'Ulster's Own Ideal Home Exhibition' held at King's Hall, Belfast. Designed to conform with Northern Ireland Government specifications, the house was erected by J. & R. W. Taggart. The furnishings were supplied by Hanna & Browne Ltd of Belfast.

At the BIRMINGHAM MAIL 'Midlands Ideal Home Exhibition', open until October 23, the CoID has furnished a Swedish type timber bungalow built by Grosvenor Workman Ltd. Eileen Bell, a painter and textile designer, was chosen to design the interior schemes for an imaginary family of husband and wife and two daughters. The Birmingham Co-operative Society Ltd supplied all the furniture and furnishings.

Textile design competition

Prizes totalling over £200 are being offered this year in the annual National Wool Textile Design Competition organised by the journal WOOL REVIEW in conjunction with the International Wool Secretariat. In addition to the prizes a challenge trophy in the form of a silver figure will be awarded each year for the design which is considered by the judges to be the best. Full details can be obtained from WOOL REVIEW, 222 The Strand, London WC2.



New for books

A corner of the basement showroom in a scheme for Better Books Ltd, London, designed by Ronald Ingles and Vaughan Davidson. The colourful half-landing is surfaced with vitreous mosaic and vitrolite squares. Contractors: F. W. Clifford Ltd.

Packaging design contest

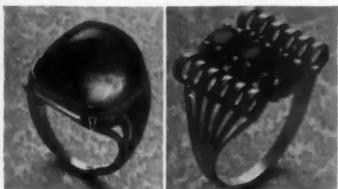
A second British Paper Box Design Contest has been organised as a result of the success of the first competition held last year. Entries for the competition will be required before October 30 and judging will take place in November. The organisers, the British Paper Box Federation and the British Carton Association in co-operation with the Society of Industrial Artists, the Institute of Packaging and the Council of Industrial Design, have purchased space at the Packaging Exhibition at Olympia in January 1955 where it is proposed that all the entries will be shown. F. H. K. Henrion will represent the CoID on the panel of judges. Full details can be obtained from the Secretary, The British Paper Box Federation, 27 Chancery Lane, WC2.



Glass on trial

At a recent exhibition at Heal's of crystal glass by Webb Corbett Ltd an attempt was made to assess the public's reactions to a series of trial designs. Comments on each of the pieces were recorded by Heal's salesmen. When the exhibition finished and the remarks were sorted out, it was found that the example, left, proved to be the most popular, whilst the five designs, above, were the next most favoured from the remainder in the show. The experiment proved useful in showing the types of design which Heal's customers are looking for. The most popular design and one other are already in production.



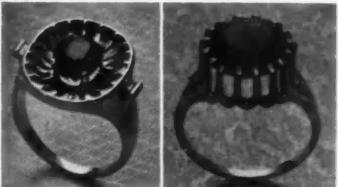


Modern jewellery from Holland

Gerritsen & van Kempen of Zeist, Holland, recently showed to the trade in London a range of jewellery that has been designed and made to fill a need in Great Britain for moderately priced semi-precious jewellery of modern design.

The design policy of Gerritsen & van Kempen is not to impose Dutch taste on their overseas buyers but to invite designers from buying countries to work under the director of design, G. Beran.

The British market is represented by the London goldsmiths Waters & Blott, whose designs are not the most advanced in the collection but reflect a distinct advance. The high degree of design and finish of the



Four examples from the recent exhibition in London of jewellery produced by Gerritsen & van Kempen.

less expensive gold jewellery was impressive, the rings being centrifugally cast on a 'tree' and then polished by machine and hand. The firm has a showroom and window display advisory service under the direction of the exhibition manager, A. Nootenboom. Elaborate window displays are sent out to retail jewellers in Holland and changed at regular intervals, a scheme which would do much to improve the standard of jewellers' windows if introduced here.

Some of the low-priced plated hollowware and cutlery shown in a token exhibit were of fine proportion and with delicate detailing, but the retail selling price precludes introducing this ware to our market.

German plastics fair

'Plastics 1955', Germany's plastics trade fair and production exhibition, will be held in Düsseldorf from October 8-16, 1955. The sections on plastics and plastic products will be confined to German production but the machinery sections will be open to international participation.

French fortnight*

'French fortnight', a promotion scheme for French merchandise in which about 50 stores in Great Britain are taking part, is now in progress until October 15. Intended as a reminder of the luxury goods which French exporters are anxious to bring to Britain, its activities will include fashion shows and displays of leather goods, costume jewellery, glassware and pottery, perfumes, furniture and furnishings, wines, cheeses, tinned foods, periodicals and books. Connected with the 'Fortnight' will be an exhibition of French furnishing and

New at the 'Radio Show'

On page 7 we discuss what appears to be a new spirit of honesty in design among many of those radio manufacturers well-known for their elaborate cabinets in period or 'borax' modern styles. This trend, with its emphasis on simplicity and careful detailing, has already been established by the more progressive firms and can be seen in these illustrations of new models introduced at the recent 'Radio Show'.



Table television receiver with 17-inch screen. The simple well-detailed dials are standard on many of the firm's new models. Murphy Radio Ltd.



Table television receiver with 17-inch screen, one of a new range of similar designs. Sobell Radio Ltd.

Record-player for use in conjunction with a radio receiver. Lightweight pick-up. Philips Electrical Ltd.



Console television receiver with 17-inch screen. Ferranti Ltd.



AC/DC battery and mains portable radio receiver. Finished in blue and grey, or maroon and beige leathercloth. Pilot Radio Ltd.



fashion textiles at Hutchinson House from October 8-24. There will also be a competition among stores for the best French window display which is being organised in conjunction with the journal STORES AND SHOPS.

Display lettering

The whole range of GRAFOREL cork cut-out letters is now very fully illustrated in a new catalogue issued by the makers, London Industrial Art Ltd. The choice and excellence of the letter-forms have improved with the popularity of this effective method of three-dimensional lettering, and it is hoped that the manufacturers may now look to the finer points of the letter-forms and improve the already useful range of faces by introducing some impeccable ones.

Building board handbook

FIDOR, the Fibre Building Board Development Organisation Ltd, has produced a new handbook covering the numerous applications of fibre board in the construction of buildings of all types. There are sections on fire resistance, insulation, sound control, the use of fibre board in floor, wall, ceiling and roof construction, methods of fixing, joint treatments and surface finishes, including lists of the various types of board available. The handbook, excellently laid out, can be obtained from FIDOR, Melbourne House, Aldwych, WC2, price 5s.

New RTS A members

Four new members have been appointed to the Council of Management of the Retail Trading-Standards Association. The new members are Lord Buckhurst, director, Stevenson & Son Ltd; Sir Ernest Goodale, director, Warner & Sons Ltd; John Goodenay, chairman, Kayser Bondot Ltd; and J. M. Wood, Co-operative Union Ltd. Hamilton T. Smith has resigned from the Council but has been elected an Hon Vice-President of the Association.

Furnishings into dress

From a new range of dress fabrics designed by Lucienne Day for 'by-the-yard' sale at John Lewis & Co Ltd, these examples raise many doubts among those who follow current fashion trends. To be fashionable is, after all, the first requirement of the dress print. These designs, though drawn with the skill and imagination which we associate with the name of their designer, seem too reminiscent of her earlier work for furnishings. Will they in fact stand up to the sophisticated and rapidly changing demands of the fashion trade?



LETTERS

'The catalogues speak'

SIR: Much has been written on the futility of killing the goose that lays the golden eggs! Little seems to have been learned by some sections of the advertising profession of the wisdom of moderation in all things. The 'conspiracy' against the manufacturer, entered into by some commercial artists, copy-writers, and printers, and all photo-engravers, may well guarantee the retention for yet another generation of the "venerable Edwardian craftsmen" mummified into photographic cliché within the printed pages of catalogues issued by the medium and smaller firms.

The recommendation for his honourable retirement by Paul Reilly (DESIGN August pages 24-27) without reference to the dis-honourable cost of replacement artwork and printing blocks, will be unacceptable to most sales managers, whose advertising appropriation must cover far more than trade catalogues. To banish the Edwardian craftsmen in favour of a more modish gimmick must now be regarded as a capital expenditure, to be discussed almost at board-room level!

The well-intentioned efforts of the sales manager of a medium-sized firm, whose catalogue must often be as ambitious in scope as the publications of big business, may seem woefully amateur to that most rare bird - the collector of trade catalogues for their aesthetic rather than their intrinsic value. *Nil desperandum!* The work of the despised amateur will improve with his every edition. Could it be that the future student of commercial history will prefer the unpretentious fruits of the sales manager's labour to most of the 'tatty' commercial imitations executed by provincial art school Picassos in what they piously hoped was the modern idiom? Could it be that he will decide they charged

their customers unwarranted prices for unoriginal work before securing even a foothold on the bottom rung of their professional ladder?

Many sales managers will find, as I have done, that the appointment of a first-class advertising agent goes a long way towards reducing art charges to an absolute minimum - nevertheless, the cost of artwork and printing blocks must be reduced, and the standard of commercial art immeasurably improved, before it can be said that the industry of Britain is as well advertised as that of her foreign competitors.

PETER MARPLES

William Marples & Sons Ltd
Hibernia Works
Sheffield 1

'Artist versus Engineer'

SIR: It is presumed that the title of this article (DESIGN July pages 13-16) was intended to be provocative. Why should anyone be surprised that differences of opinion exist? The primary objectives of the two are poles apart. The duty and the pleasure of the engineer is to produce something that 'ticks', the duty and the pleasure of the artist is to produce something that delights the senses. What irritates the engineer is the subtly suggested idea that while it is child's play for the artist to absorb something of engineering and thus become an industrial designer it is much more difficult for the engineer to absorb and utilise any aesthetic ideas which will improve the products of his company. There seems to be a common opinion among artists that engineers are so full of facts and figures that they have no room for anything else, but engineers by nature have as many sensory faculties as artists - albeit untrained - and thus start with at least that much advantage.

I am all for the best-looking result, but the first requirement of any piece of apparatus is that it works, the second that it keeps working, the third that it can be made for economic sale - only after that is it worthwhile trying to sell it and it is in the sales-appraisal field only that the artist is of value.

H. G. PARKER
18 Knock Hill Park
Belfast

Disappointing pottery

SIR: May I add a further brief comment to Mr Heal's letter (DESIGN August page 42) and to Mr Wentworth-Sheilds' reply?

Quite apart from the export markets, the current situation here at home remains extremely unsatisfactory, especially as regards teaware. A very few firms are applying modern decoration to traditional eighteenth-century shapes with fairly good results, but good new shapes are virtually non-existent.

In china, the only recent designs to satisfy the eye and hand are importations from Germany and the U.S.A. In pottery, I can only say that here at the Tea Centre we have so far completely failed to find an earthenware or stoneware teapot of post-1945 design which is both practical (ie a good pourer, standing up to hard wear, etc) and which fits handsomely into a contemporary background.

We are not asking for anything exotic - a good brown Rockingham pot would do!

D. M. FORREST
Commissioner
The Tea Centre
22 Regent Street
London SW1

Where space is limited the EDITOR reserves the right to shorten letters.

BOOKS

World Furniture Treasures, Lester Margon, Reinhold Publishing Corporation, New York, Chapman & Hall, London, 60s

"This book climaxes a long and distinguished career for Lester Margon" says the blurb, and the author states, in the preface, that he has not attempted to write a history of furniture and has intended his work to be a picture-book for everyone interested in the subject. As a designer he examines traditional and contemporary furniture from the point of view, not of age, but of excellence in design. He has appreciated the relationship of architectural design with furniture design; has drawn his antique and modern examples from various European and American sources; and has adopted the practical idea of showing detailed, measured drawings of both period and contemporary pieces. The plan of the book is good: its execution is not.

There are several inaccuracies: on page 15 a 'scrutioire' or 'scriptor', which is a fall-front writing-cabinet, is called "a Walnut Desk on Chest"; and on pages 49 and 134 other examples of fall-front writing desks are described as "secretaires", a term that, like 'escritoire', properly applies to a piece of furniture that has a pull-out writing drawer with a hinged front that lies flat. On page 86 an English dresser, circa 1700, is labelled, "Early Georgian Sideboard"; and on page 118 a chair from the Kunstgewerbe Museum in Dresden, dated about 1805 and exhibiting some of the characteristics of Sheraton's work, has been too baffling for the author, so, he tells us, "for the want of a better name the classification Biedermeier is used". "Biedermeier" describes furniture in the debased French Empire style, made between 1815 and the middle of the nineteenth century. The book is wordy, full of platitudes about design, and illustrated with examples that are not always well chosen, and are often indifferently photographed. The author strikes an original note by dating reproductions of old models; many people may be rather bewildered when they see a card-table and chair in the Chippendale style dated 1950, associated with contemporary and antique examples.

JOHN GLOAG

Danish Chairs, by Nanna and Jorgen Ditzel, Host & Sons, Copenhagen, Alec Tiranti, London, 35s

Of all furniture, chairs are undoubtedly the most difficult to design. It is not sufficient that they should simply appeal to the eye - the essential requirement is comfort. The chair is no longer the symbol of power and position or a dignified example of intricate workmanship largely for display. Today it has to be useful and at the same time express its individuality in a room.

In the new publication **DANISH CHAIRS**, it is not difficult to see that the examples illustrated (some of them are shown on this page) are the work of specialist designers and specialist chair-makers. The majority

Some examples selected from the publication **DANISH CHAIRS**, reviewed above.

appear to have a marked sculptural shape. Danish designers are not hampered by having to use deep upholstery and deep cushions so popular in this country. This type of upholstery does not appeal to the Danes who are satisfied with harder yet comfortable padded seats and backs. This inevitably gives the designer more scope in attaining line and form, but it is the sensitive use of wood and in particular the ingenious, intricate bends and curves so beautifully related that strike one in this book. Yet withal they retain two all-important qualities which any good chair should possess - a sense of lightness and strength and an invitation to sit.

DANISH CHAIRS illustrates nearly 100 examples of chairs showing different solutions of function and construction. Wood, cane, leather, rush, webbing and cloth are some of the materials used. It is a fascinating and valuable pocket reference showing the ingenuity and fine workmanship that we have come to expect from the Danish designer and maker.

A. GARDNER-MEDWIN

The Department Store, Dr H. Pasdermadjian, Neuman Books, 16s

Of department stores, Emile Zola said: "They have democratised luxury." The truth of this statement is better understood after reading the late Dr Pasdermadjian's book on the department store. In this he traces its origin and development, its influence on the public and on other types of retailing, and the economics of its complex machinery. Not only does he review its past history, but throughout the book indicates trends and new policies that will have to be considered if this form of distribution is to maintain its strong position in the changing conditions of today. Looking to the future, Dr Pasdermadjian stresses the importance of 'creative merchandising', skilled advertising, staff training and research, while pointing out the necessity of finding new elements of attraction without sacrificing the particular atmosphere of the department store. There is an extensive bibliography listing works in English, French, German and the Scandinavian languages.

SHEILA KING

Wilhelm Käge, Nils Palmgren, Nordisk Fotografyr, Stockholm

Nowadays, Sweden's excellence in industrial art is widely accepted but, with the exception of textiles, this is a comparatively recent development. It was about 1914 that a number of enthusiasts sought to better Swedish taste; and it is against the background of criticism and zeal prompting this action that Nils Palmgren introduces Wilhelm Käge as a practising evangelist in the sphere of Swedish ceramics.

One way in which the Swedish pioneers followed Morris's doctrine of "art for the people by the people" was to employ established artists as advisers and teachers in the leading factories. Thus Käge, by now a successful poster artist, joined Gustavberg in 1917. Realising the need for freshness and originality, he concentrated first on adapting and then on creating forms and designs in which line, colour, design and - not least - purpose formed a homogeneous whole. On the utilitarian side, his tableware ranged from the everyday type to the service for the Crown Prince which, with slightly altered décor, was also sold to the Shah of

Persia; his fireproof kitchenware caught on at once, and he was the first to evolve aesthetically pleasing flower-pots. On the more purely decorative side, his most generally popular creation is his green-glazed 'Argenta' ware, with motifs in silver. He has also tried and perfected other techniques, both in the more and the less conventional vein; but his main aim and great achievement is the harmonious suiting of means to ends.

In this biography-cum-survey, Nils Palmgren follows Käge's work with loving, enthusiastic and considered judgment. Parallel with his own account, he cites contemporary criticism and appraisements which, with the admirable illustrations, fill out the picture of the craftsman he venerates; and, while laying no claim to any final assessment, he certainly succeeds in his aim to show Käge a worthy exponent and preacher of the aspiration of Swedish craft: to create things for eternity.

C. KING

Alphabets, Laurence Scarfe, Batsford, 30s

The author, a practising typographer and teacher, has set out for the student and layman the complicated story of the development of our alphabet from Roman times. He uses a wealth of good examples rather than words. In the second half of the book he has selected only typefaces which are available in Great Britain today and has set them out into internationally recognised groups. The annotations under some of the illustrations could well have been used throughout to form a critical commentary.

Many of the originals have been reduced in size, but the standard of reproduction is excellent. Unfortunately the alert reader will notice inaccuracies in the text - an unfortunate lapse in proof reading for a book of reference.

P.H.

Designers in this issue

F. R. Aspinall, MSIA (39). Eric Ayers, ARCA, MSIA (35). J. M. Barnicott, MSIA (18). Alan Bednall (19). Eileen Bell (48). G. Beran (49). Jan Blomberg (40). Hugh Bloy, MSIA (37, 38). Paul Boissevain, Dip Arch., MSIA (29). C. C. Brady (41). David Caplan, MSIA (35). Peter Cave (19). Terence Conran (18, 27). Vaughan Davidson, MSIA (48). Lucienne Day, ARCA, FSIA (50). Robin Day, ARCA, FSIA (8, 27, 28). Richard Eaton, MSIA (42). George Fejer, MSIA (18). Luigi Fratino (8). W. A. Friend, LSIA (36). Peter Hatch, MSIA (art editor). Ashley Havinden, OBE, RDI, FSIA, FIPFA (40). F. H. K. Henrion, MBE, FSIA (26-28, 48). F. A. Hulcoop, MIEE (29). Ronald Ingles, MSIA (48). J. Y. Johnstone (43). Howard Keith, MSIA (14-17). D. L. Medd, ARIBA, AA DipI (22). Peter Miller, ARIBA (26-28). W. Mitchell (19). Jo Patrick (48). A. V. Pilley, FRIBA, MSIA (33). Gio Ponti (46). Ernest Race, RDI, FSIA (8). Peter Ray, FSIA (40). Tibor Reich, FSIA, ATI (16). Mario Rinaldi (46). Lady Robertson (48). Stuart Rose, MSIA (34). Bernard Schottlander, MSIA (19). Scott-Ashford Associates Ltd (31). Alister Shand (36). Donald Urquhart (37). Paolo Venini (47). Ward and Austin (48). S. E. Ware (41). E. G. M. Wilkes, MSIA (9). Lewis Woudhuysen, MSIA (34).

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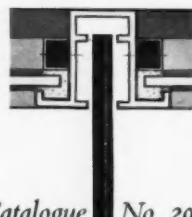
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